W. A.

MARCH 1958 50 CENTS

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dance MAGAZINE

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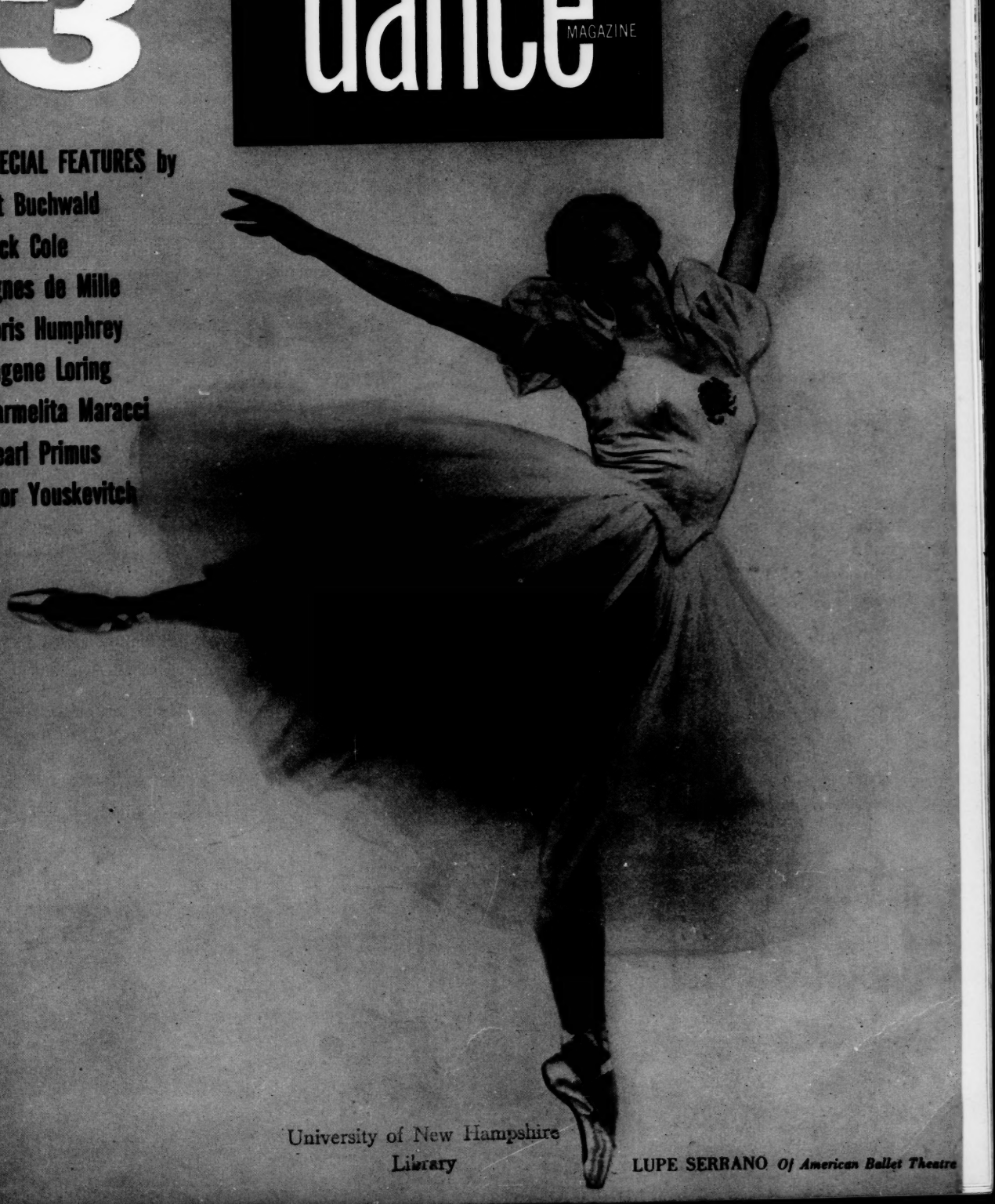

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LUPE SERRANO *Of American Ballet Theatre*

Capezio takes pleasure in announcing that Alexandra Danilova is the recipient of the Seventh Annual Capezio Dance Award.

The Citation Reads:

To Alexandra Danilova, as she approaches the twenty-fifth anniversary of her American debut, for her service to ballet in America through her personal artistry, through her unfailingly high standards of taste and of duty as a ballerina and through her continuing eagerness as a teacher and a colleague to share her vast knowledge of ballet with the junior members of that art to which her life has been uncompromisingly dedicated.

The Capezio Award was established late in 1951 for the purpose of contributing to public awareness of the progress of the dance in the United States.

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DANCE Magazine's World-Wide Newspaper

Presstime News

"What cannot be spoken can be sung, and what cannot be sung can be danced."
French Proverb

NYC BALLET OFF TO ORIENT

When **New York City Ballet** takes off from NYC on March 9, and S.F. the following day, for a 5-month tour of Japan, Australia and the Philippines, it will start one of the longest and best planned ballet tours yet. Arranged by **Paul Szilard**, who as dancer, choreographer and producer knows the Far East from many previous visits, matters theatrical and orchestral, etc., will be well in hand.

Soloist line-up, including **Tallchief** and **Eglevsky**, remains the same as for the recent NYC season, with the exception of **Todd Bolender** (who will be working on a B'way musical), **Herbert Bliss** and **Barbara Milberg**. Newly added to the corps de ballet are: **Anne Boley, Janet Greschler, Victoria Simon, Kenneth Peterson, Gerald Leavitt, Joysanne Sidimus, Sara Letton**. The Co., consisting of about 50 dancers and staff, including **Lincoln Kirstein, George Balanchine, Betty Cage, Edward Bigelow**, Mr. Szilard, musicians, dressers, etc., will number 70 in all. The repertoire will consist of 32 ballets, 27 of which will be seen in Japan (3 weeks in Tokyo, 1 week at the Osaka Fest.). All 32 are scheduled for Australia (8 weeks each in Melbourne and Sydney).

Conductors **Hugo Fiorato, Simon Sadoff** and **Charles Jaffe**, plus a few key musicians, will head a Japanese orchestra of 75, an orchestra of 43 in Australia.

The first week in Tokyo, besides the highly diplomatic invitational debut on March 17, will also have 4 major events, including a reception by the U.S. Ambassador and another by NHK, major Japanese radio and TV network.

The co. had a 2-week NYC rehearsal period before departure.

The tour is made possible by the fact that the State Dept., with the cooperation of ANTA, is supporting its travel expenses.

A very Bon Voyage to NYC Ballet!

MARY WIGMAN TO VISIT USA

Germany's great star of modern dance, **Mary Wigman**, arrives in the US on Mar. 9 for a short vacation. Concurrent with her stay, the NYC Music Library will present an exhibition of Wigman photos. Among her activities during her week in NYC will be visits to classes and attending a reception in her honor given by **Arthur Todd**. She then goes on to Chicago and Calif. before returning to her school in Berlin.

DANCE AT LINCOLN CENTER

The Lincoln Center for the Performing Arts, the giant project which will include new homes for the Metropolitan Opera, the NY Philharmonic, the Juilliard School, has a theatre and other plans for the dance. A 13-member Advisory Council for the Dance has been appointed, with **Dr. George D. Stoddard**, Dean of the NYU School of Education as temporary chairman. Other members: **Reginald Allen, Lucia Chase, Blevins Davis, Doris Duke, Mrs. S. Hallock duPont, Julius Fleischman, Martha Graham, Lincoln Kirstein, Dr. William Kolodney, Joseph Martinson, Dr. William Schuman, Edgar B. Young.** In next month's issue **Walter Terry**, Dance Critic of the NY Herald Tribune, explores the background and implications of the project.

ALONG BROADWAY

Martha Graham is now aiming for a 2-week B'way season beginning April 1, if a theatre can be found. 2 premieres are due: "Embattled Garden," to a score by Carlos Surinach, and a long work, based on the Orestia, with music by Halim El-Dabh. In the latter Miss Graham stars as Clytemnestra. Settings for both works are by Isamu Noguchi . . . Next season **Jerome Robbins** directs Ethel Merman in "Gypsy, a Memoir," a new B'way musical based on Gypsy Rose Lee's book . . . **Carol Haney** is due on B'way this spring in "Hat in Hand" . . . Another forthcoming revue, "Say Darling," has **Matt Mattox** as choreographer . . . **Helen Tamiris** is choreographer of the current revival of "Annie Get Your Gun" at City Center.

MORE ON ALONSO IN USSR

Further word has come through of **Alicia Alonso's** triumphs in Russia. "Giselle Thrills and Captivates Spectators" was the headline in the newspaper "Soviet Culture," following her debut perf. Dec. 31 in Riga. After the final curtain, members of the corps de ballet carried the ballerina on their shoulders to her dressing room. On Jan. 2 she danced another Giselle, and on Jan. 4 starred in a full-length "Swan Lake." Said one Riga critic,". . . in the role of Odette-Odile, Miss Alonso left her audience agasp with the unforgettable impression of her sculptural poses." **Leonid Zdanov**, brother of the Bolshoi's Yuri Zdanov, was her partner in Riga.

Her first Giselle in Leningrad (where the temperature was as low as 33 below) was on Jan. 7, with **V. Simeonov** as her partner. Leningrad teachers, dazzled by "the American pirouette," asked her husband, **Fernando Alonso**, to give special classes, and Leningrad star, **Dudinskaya**, requested a private one. Following a "Swan Lake" perf. Jan. 14, Alonso went on to Moscow. Reporting for an eve. rehearsal at the Bolshoi, she thought she had made a schedule mistake when she discovered that the theatre was filled. The audience, she learned, were students, dancers and teachers there to study her rehearsal. Jan. 17 was the date of the 1st of several highly successful Giselles at the Bolshoi. Following 3 perfs. of "Swan Lake" and a TV show in Kiev, she returned to Moscow for further appearances.

Miss Alonso was due to return to the USA in late Feb. She and **Igor Youskevitc** dance with the Trenton, NJ, Symph. Mar. 5, and with the New Orleans Symph. March 18. They will be guest artists with the **Washington Ballet** April 5 and then go on a tour of South America.

AMER. BALLET THEATRE NEWS

The **American Ballet Theatre** opens a 1-week engagement in Washington, DC, March 10. The opening night is a benefit for the scholarship fund of the Nat'l Society of Arts and Letters . . . **Violette Verdy** and **Michael Lland** appear March 15 with the Baltimore Symph. in pas de deux from "The Nutcracker" and "Billy the Kid" . . . **Audre Deckman** and **Nana Prudente** are re-joining ABT for the European tour . . . **Felix Smith** was inducted into the Army Feb. 3. His wife, **Elizabeth Carroll**, continues with the co. . . . 10 interviews with co. members were carried on NBC's "Monitor" show Feb. 1 & 2 . . . **Peter Gennaro** is at work on a new ballet for the co. He plans to feature **Lupe Serrano, John Kriza, Beverly Sims** and **Darrell Notara**.

INTERNATIONAL NOTES

This month **Shanta Rao & Co.** go from India to Israel for a tour. **The B. de Rothschild Foundation** is assisting in the venture . . . The Hakim Bros., European film producers, want **Ava Gardner** for a movie bio of **Isadora Duncan**. Previously there has been talk of a Duncan movie with an equally unlikely candidate, **Rita Rayworth** . . . **Geoffrey Holder** will head a cast of 100 performers in an open-air

pageant at the 1st West Indies Festival of Arts April 25-May 1 in Trinidad. This is Holder's 1st home-town appearance in 5 years. He will also give several solo concerts, and an exhibit of his paintings is to be seen there . . . The new Haitian Gov't has conferred the title "Officier de la Legion d'Honneur" upon **Jean-Leon Destine.**

TV newscaster Ludovic Kennedy had glamorous assistance in his campaign as a Liberal candidate for Parliament in Rochdale, England. One of his speech-makers and doorbell ringers was his wife, **Moira Shearer.** (But the Labor candidate won.) . . . **Leon Palmisano,** having choreographed a movie commercial in Japan, is teaching modern jazz in the Tokyo studio of **Michio Ito** . . . **Dean Crane** is looking for dancers able to do ballet, modern and jazz for a 6-month engagement in Italy. Send resumes and photos to **Virginia Lee, Ballet Arts,** NYC.

The **Ballets de San Juan,** headed by **Gilda Navarra, Ana Garcia** and **Pedro Lorca,** are again participating in the Casals Fest. in Puerto Rico. They perform April 24, 27 & 30 . . . **Mary Skeaping** has staged a prod. of "Coppelia" for the **Royal Swedish Ballet,** with many youngsters in the cast. In the talking stage is a US tour for the co. next season . . . **Gerri Gale,** following her engagement at the Chase Hotel in St. Louis, flew to London for a Jack Hylton TV spectacular Feb. 27, and to open March 1 at the Bolero Club in Barcelona.

OFF-BROADWAY EVENTS

"3 Happy Men," "Jazz, 3 Ways" and an untitled work will have their premieres at **Daniel Nagrin's** 1st NYC solo concert March 2 (mat.) at the 92nd St. Y . . . **The Robert Joffrey Theatre Ballet** appears March 30 at the B'klyn Academy. Program features 2 premieres, **Todd Bolender's** "Whirligig" and **Job Sander's** "Contretemps," along with Joffrey's "Pas de Deesses" and "Le Bal" . . . Illness of 2 co. members caused postponement until later this season of the Feb. perfs. of "Odeum" by the **Henry St. Playhouse Dance Co.** The group performs "Journal," "Suite" and "Act II," choreographed by **Murray Louis,** on March 21, 22 & 23. The **Playhouse Dance Repertory Group** does a children's mat. March 9 . . . **Louis Johnson & Co.** appear March 9 (mat.) at the 92nd St. Y . . . **James Waring** has choreographed an evening-long work; "Dances Before the Wall," to be premiered at the Henry St. Playhouse March 30 . . . **Rebecca Harris** does a program of ethnic dances April 9 at Carnegie Recital Hall . . . **Frances Alenikoff, Billie Kirpich, Don Redlich, Joan Schwartz** and **Marion Scott** were choreographers for the Feb. 22 perf. of **Contemporary Dance Prods.** at the 92nd St. Y . . . **Lalli** gives a Hindu dance program for children March 29 at the Henry St. Playhouse, and a solo concert April 11 at Carnegie Recital Hall . . . The **New Choreographers' Group** presents dances by **Roberta Halporn** and **Cyril Peters** March 2 at the Master Inst. Theatre . . . **Judith and Felix Fibich** are featured in a folklore program March 29 at Carnegie Recital Hall . . . **Walter Nowicki** was choreographer for the Feb. 9 perf. of the New Opera Theatre Soc. at the 92nd St. Y.

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TELEVISION TOPICS

Ballet Russe de Monte Carlo soloists **Gertrude Tyven** and **Eugene Slavin** danced the "Don Quixote" pas de deux on the Feb. 16 Dinah Shore Show . . . **Jacques d'Amboise** and **Bambi Linn** were featured in **John Butler's** ballet for the Norman Dello Joio program Feb. 16 on CBS-TV's "7 Lively Arts" . . . **Robert Joffrey** choreographed dances for the Feb. 16 telecast of the NBC Opera Co's "Rigoletto" . . . Principals **Rex de Vore** and **Lane Bradbury** of the **Amer. Dramatic Ballet** perform "Spectre de la Rose" March 12 over WFIL-TV in Phila. Guest artist **Beatric Bene** dances "The Dying Swan" on the same program. Staging is by **Anatole Vilzak.**

AROUND NEW YORK

In the stage show with the Lanza film at Radio City Music Hall, **Jack Beaber** and **Sondra Barrett** were leads in **Margaret Sande's** ballet, "Moonlight Sonata" . . . Flamenco dancer **Lucerito Tena,** formerly with Carmen Amaya, is appearing at El Chico, the Greenwich Village night club which regularly features Spanish dance artists . . . **Doris Humphrey** and **Jose Limon** gave a report on the recent European tour of the Limon Co. Feb. 5 in the Juilliard Concert Hall . . . **Mattlyn Gavers** was choreographer of "Carnival of the Animals" for the Little Orch. Society's Young People's Concert Feb. 22 . . . **Elisha Keeler,** caller for Balanchine's "Square Dance," was one of the 8 callers at the **Westchester Square Dance Assn's** annual festival Feb. 14 in White Plains.

Bonnie Bird, Dir. of Children's Dance at the 92nd St. Y, leads a discussion on "Dance for the Layman" March 5 at the membership meeting of the **Westchester Dance Council** in Scarsdale, NY . . . Amato Opera choreographer **Shirley Broughton** holds auditions for dancers at 2 PM March 9 in the Amato Theatre. The group selected will form the nucleus of an off-B'way dance co. . . . The Int'l Students Club of Columbia U. presents groups from 6 countries at the **4th World Dance Fest.** March 1 at McMillin Theatre. Featured are Flamenco specialists **Luis Olivares** and **Malena Vargas,** and Chinese dancer **Averil Tong.**

DANCE SCENE USA

Arthur Knight, the film critic of the Saturday Review and DANCE Magazine, received a Screen Directors Guild's Critics Award Feb. 9 in Hollywood.

Rudolf Orthwine and **Jean Gordon,** Publisher and Assoc. Publisher of DANCE Magazine, attended the Jan. 23 perf. of **Ruth Page's Chicago Opera Ballet** in Battle Creek, Mich. . . . **Thomas Andrew** and **Lolita San Miguel,** of the **Metropolitan Opera Ballet,** were engaged by Rosa Ponselle to dance in the Baltimore Civic Opera's "Carmen" Feb. 14 & 15 . . . **Hal Belfer** staged and directed the Tony Martin Show, which has been playing in Puerto Rico and Miami Beach, and which opens March 5 at the Capri in Havana . . . **The Dance Quartet (Virginia Freeman, Meriam Rosen, Patricia Wityk** and **William Hug)** appear March 26 & 27 in St. Louis, and March 29 in Kansas City . . . A perf. by the **Mary Anthony Dance Theatre** on Feb. 15 was a feature of the Bradford, Mass., Jr. College Arts Conference.

"8 Dances Around the World," choreographed by **Anneliese von Oettingen,** was premiered Jan. 22 at a Young People's Concert of the Cincinnati Symph. The local educational TV station also carried the program . . . Amer. Ballet Theatre's **Fernand Nault** has choreographed "The Full Season," for 6 perfs. by the **Montreal Ballet,** beginning Feb. 28 . . . **Nala Najan** appeared in Indian dances Jan. 25 as guest of the Bethlehem, Pa., Indian Students Orgn., and on Feb. 20 in NYC under auspices of the India C of C.

The new million-and-a-half dollar Royal Poinciana Playhouse in Palm Beach, Fla., is off to a brilliant start. Owner is **Frank J. Hale,** producer on the "Great Moments of the Dance" films . . . The newly organized **Stanley Herbertt Dancers** of St. Louis, which include **LaVerne Meyering, Michael Simms, Mari Karsznia, Ourania Kiortsos** and Mr. Herbertt, do an April

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tour of No. and So. Carolina and W. Va. . . . **Shrimathi Gina** gives 2 concerts, classes and a lecture March 3-6 at the U. of Ark. She appears March 8 at Wabash College, Crawfordsville, Ind. . . . The **Eastern Regional Sacred Dance Assn.** held a Workshop Feb. 10 in Winchester, Mass. Leaders included **Barbara Mettler** . . . Hindu dancer **Amun Ram** was soloist Feb. 21 at the Greek Fest. of the White Mountains Cretan Fraternity in New Brunswick, N.J.

IN MEMORIAM

Kathleen Harding, Secretary of the Metropolitan Opera Ballet School for the past 49 years, died Jan. 31 in NYC at the age of 73. She was the widow of music publisher Joseph J. Snyder. Born in England, Miss Harding came to the USA as sec'y to Malvina Calvazzi, who had once been premiere danseuse of the Met and who founded the school.

Helene Platova, teacher of many noted ballet artists, died in NYC Jan. 27 at the age of 50. She began her training as a child at the Bolshoi Theatre in Moscow. Mme. Platova came to the USA in 1939. In addition to her NYC classes, she was on the faculty of the Peekskill, NY, Ballet School.

REGIONAL COMPANIES

The **Andahazy Ballet Borealis Co.,** dir. by **Lorand Andahazy** and **Anna Adrianova,** has been declared the official Minnesota Centennial Ballet Co. for the year-long festivities celebrating the state's 100th birthday. The co's 1st contribution was a perf. of "The Snow Maidens" on Jan. 28 at the St. Paul Winter Carnival . . . **LeOla D. Stone's Junior Ballet Theatre** was presented Feb. 22 by the San Fernando Valley Youth Foundation in Van Nuys, Calif., in "Graduation Ball" and excerpts from "The Sleeping Beauty" . . . 40 members of the **Tampa Civic Ballet** do a perf. to benefit the Damon Runyon Cancer Fund on March 1. Artistic Dir. **Alpheus Koon** is staging "Giselle," "Episode" and the "Black Swan" pas de deux . . . The **Bethlehem, Pa., Ballet** gave its debut perf. Feb. 8 . . . **Ballet Guild of Phila.** has a new Hq. at 106 S. 13th St.

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SCHOOLS AROUND NEW YORK

Following her return from London, where she is choreographing "Where's Charley" and "My Fair Lady," **Hanya Holm,** assisted by **Oliver Kostock,** gives a June Course at her studio June 2-14 . . . The **Martha Graham** June Course is announced for June 9-July 5 . . . **Todd Bolender** has joined the faculty of **Robert Joffrey's Amer. Ballet Center.** During Feb. Joffrey was guest teacher for the **N. W. Teachers Guild** in Seattle . . . **Blanche Evan's** new studio is located in the St. Mark's Playhouse, 133 2nd Ave.

Bert Stimmel is teaching Theatrical Mime and Movement at Hunter College . . . **Bhaskar** will head the Dept. of Indian Dance at the new **7 Arts Center** . . . **Merle Marsicano** has a new studio at 53 W. 11, and **Dorothea Buchholz's** studio is now located in the new **Dance Education Center,** 68 5th Ave. . . . The Concert Group of the **Steffi Nossen School** appears March 8 (mat.) with the Westchester Symph. at the Scarsdale, NY, H.S. In a "Music Analyzed Through Dance Movement" experiment, they will dance to a Mozart symphony. The annual Nossen Scholarship auditions, for modern dance study at college level, are March 7 at the Heathcote School, Scarsdale. **Walter Terry** heads the panel of judges . . . **Bob Hamilton** of the Hamilton Trio is teaching at the **June Taylor School.**

SCHOOLS AROUND THE COUNTRY

Phil Osterhouse's Dancers Corner in Grand Rapids, Mich., presented their 3rd annual Spring Festival of Dancing Feb. 16, with classes by **Marina Svetlova, Gus Giordano, Al Gilbert** and **Lyle Hulsapple** . . . **Marge & Gower Champion,** busy with professional engagements, have given up participation in the Hollywood school with which they were associated. It is now called the **Thomas Sheehy Dance Workshop** . . . Advanced students of **Jane Johnston's School of Dance,** in Richland, Wash, are rehearsing for a new production, "The Little Mermaid" . . . **Isa Partsch,** of the faculty of the **Jooss School** in Germany, was a recent guest teacher at the **Genevieve Jones Studio** in Pittsburgh.

The Modern Dance Dept. of the **Indian Hill Music Workshop** at Stockbridge, Mass., again offers a summer scholarship to a boy between 16 & 18. Dance students receive additional instruction in drama and, if they so choose, in music and art. **Billie Kirpich** again directs the Dance Dept. . . . **Karen Burt, Merce Cunningham, Lois Ellfeldt, Bella Lewitzky, Eugene Loring, Virginia Tanner** and **Kay Ortmans** will be on the faculty of the **Idyllwild, Calif., Arts Foundation Workshop** July 21-Aug. 3 . . . **Charles Weidman** will be on the summer faculty of **Colo. State Coll.** at Greeley, June 23-July 18 . . . **Elsa Jordan,** last year on the faculty of the Eastman School of Music in Rochester, NY, has established the **Jordan School of Dance, Music and Creative Movement** in Palo Alto, Calif.

NYC MARCH CALENDAR

Mar. 1	**WORLD DANCE FEST.;** McMillin Th.; 8:00
Mar. 1	**INBAL;** Bklyn Acad.; 8:30
Mar. 1-2	**HEBRAICA** (Fred Berk Co.); 92nd St. Y; 8:40
Mar. 2	**DANIEL NAGRIN;** 92nd St. Y; 2:40
Mar. 2	**BENNINGTON DANCE GROUP:** Bklyn College; 3:00
Mar. 2	**NEW CHOREOGRAPHERS' GROUP;** Master Institute Th.; 8:40
Mar. 3	**XIMENEZ & VARGAS** (Spanish Dance Co.); 92nd St. Y; 8:40
Mar. 3	**NY BALLET CLUB,** Letitia Jay, speaker; Acad. Ballet Perfection; (Jay Notation) 8:40
Mar. 7	**JOHN BEGG'S BALLET PANORAMA;** Fashion Inst.; 2:00
Mar. 9	**LOUIS JOHNSON & CO.;** 92nd St. Y; 2:40
Mar. 9	**PLAYHOUSE DANCE REPERTORY GROUP** (children's program); Henry St. Playhouse; 3:00
Mar. 14	**HENRY ST. PLAYHOUSE DANCE CO.;** Cooper Union; 8:30
Mar. 15	**MIDI GARTH;** Henry St. Playhouse; 8:40
Mar. 16	**NY BALLET CLUB,** Alexandra Danilova, speaker; Acad. Ballet Perfection; 3:15
Mar. 21-23	**PLAYHOUSE DANCE CO.;** Henry St. Playhouse; 8:40, 8:40, 2:40, 8:40
Mar. 22	**IVA KITCHELL;** Bklyn Acad.; 8:30
Mar. 23	**JOHN BUTLER & CO., PAULINE KONER, DONALD MCKAYLE & CO.;** 92nd St. Y; 2:40
Mar. 30	**ERNEST PARHAM & CO., ALVIN AILEY & CO.;** 92nd St. Y; 2:40
Mar. 30	**JAMES WARING & CO.;** Henry St. Playhouse; 8:40
Mar. 30	**ROBERT JOFFREY TH. BALLET;** Bklyn Acad.; 8:30

The Feb. 15 program of the **Boston Conservatory Dance Dept.** included a new "Adagio" choreographed by **Ruth Sandholm,** and **Jan Veen's** "Love and Magic" . . . This year's Mardi Gras show, on Feb. 21, at **Sullins College,** Bristol, Va., was "The Wizard of Oz," choreographed by Dance Dept. Dir. **Besa Sklarsky.** Dance majors also appeared in excerpts from "The Nutcracker" and "Swan Lake."

ASSOCIATION NEWS

Revised schedule for the summer sessions of the **Nat'l Assn. of Dance & Affiliated Artists,** L.A., Hotel Statler, July 4-10; Dallas, Statler Hilton, July 12-17; Chicago, Sherman, July 19-25; Boston, Bradford, July 27-Aug. 1; NYC, Roosevelt, Aug. 3-16 . . . The Royal Ballet's **Errol Addison** was guest teacher for the **Cec-**

chetti Council Jan. 12 in Detroit . . . Next material session of the **Chicago Nat'l Assn. of Dance Masters** will be March 23 at the Sherman in Chicago . . . **Dance Masters of Calif.** have **Olga Fricker, Tuulikki, Virginia Rose, Thomas & Rogers, Delores Blacker, Rae Joy Sheldon, Larry Monize, Ione Scott** and **Jack Alberti** as faculty for their March 2 meeting of the **Ziceva Ballet School** in San Mateo.

Dance Masters of America's NYC Chapter has a material session March 16 in the Henry Hudson Hotel, with **Louis Da Pron, Karel Shook, Steffi Nossen, Frances Cole, Norm Leger, Jose & Stella Reyes, Teddy Rodriguez, Rudolfo D'Avalos, Nino & Helen Settineri** and **Joe Rechter** teaching . . . **Dance Masters of Ohio,** for their 1-day convention Feb. 23 in Cleveland, had **Charles Boyd, Jane Dodge, Joan Garret Wine** and **John Kriza** for faculty . . . **DMA's Okla. Chapter** has its 1st Okla. State 1-day convention in the Huckins Hotel, Okla. City, March 9. Faculty: **Enid Ricardeau, Bob Kimble, Martha Scott, Lez Damaroff, Lee Paramore, Jimmie B. Crowell, Everett Taylor, Don & Betty Jones** and **Kotche.**

The **Dance Educators of America** have voted to join the **Nat'l Council of Dance Teacher Organizations** . . . **Dance Masters of Wisconsin** have their annual Spring Spree March 2 at the **Julia Kuhlig Dance Studio** in Milwaukee. **Carol Noll, Jack Wolfram, Janis Mae Liedtke, Virginia Lee Kehl** and the **Dancing Hastings** are faculty.

CHICAGO NEWS

Below zero weather had no effect on the box office for **Jose Greco & Co.** The huge Opera House was packed for both mat. and eve. perfs. Feb. 9. Greco is dancing splendidly. ("If only you keep practicing, you're bound to improve," he says.) There were several new no's and new dancers. **Paul Haakon** was rushed in with no notice as a replacement, and he proved his adaptability as well as talent.

Ruth Page's Chicago Opera Ballet is having a triumphant tour. Local balletomanes made the trek to see perfs. in South Bend and Wilmette, though many were turned away. "Merry Widow" and "Revenge" are again featured, along with the newly produced "Susanna and the Barber." "El Amor Brujo," "The Triumph of Chastity" and "Idylle" round out the repertoire. The "Don Quixote" pas de deux and a Grieg no. choreographed by **Job Sanders** are danced on occasion. I saw **Mia Slavenska** in Don Q, and she is dancing superbly. She has perfected a special facet of virtuosity, balance—not the precarious teetering some ballerinas are applauded for. She also dances the Merry Widow, although in the perf. I saw the role was done by **Sonia Arova,** who is pretty wonderful in it. **Oleg Briansky** is at his best in "Revenge," and is a very handsome Danilo. Job Sanders, always a good dancer, is magnificent in his characterizations in several roles. **Kenneth Johnson** dances all the leading male roles with excellent results.

Chicagoan **Jeannette Noel,** formerly from Belgium, is in Brussels rehearsing groups of children for a Youth Ballet project at the Brussels Fair this summer . . . **Jimmy Barnes** and **Glenn Roberts** presented a revue in Oak Park Jan. 31 & Feb. 1 . . . The **Mary Vandas Dancers** appeared at the 11th St. Theatre Jan. 25 & 26. Featured were **Phyllis Locker, Sally Thomas** and **Robert White** . . . **Osvald and Mirzda Lemanis,** once of the Riga Ballet, directed 2 perfs. by the Mercy College Dance Group.

Ann Barzel

HOLLYWOOD AND LAS VEGAS

Recent highlight here was the wedding of dancing star **Debra Paget** and singer David Street. Choreographer **Hal Belfer** was best man, and Rock 'n' Roll queen **Lisa Gaye** (Debra's sister) was matron of honor. Dance personalities on hand for the champagne soiree: included **Jack Baker, Sheila Myers, Sally Sorvo, Cary Leverette** . . . MGM bringing **Leslie Caron** back to H'wood for 2 weeks of "Gigi" retakes, thus forcing a postponement of "Anna," which Leslie makes next in Europe . . . Dinah Shore's NBC show continues to get top ratings, with large credit going to **Toni Charmoli,** who stages all dance and musical no's, selects Dinah's material, guest stars, wardrobe, and calls all camera shots . . .Production meetings taking special note of Patrice Munsel Show and unique staging by **Danny Daniels.**

Now that **Lucille Ball** and Desi Arnaz have bought RKO Studios (she was once a $75 a week chorus girl there), the Desilu production schedule is busier than ever. Jack Baker is being announced as a full-fledged producer-director . . . **Jane Powell** has exited H'wood with a big new cabaret act staged by **Gower Champion** . . . Busy **Don Robinson** rehearsing his new club act and teaching modern jazz classes for **Seymour Felix** and **Eddie Gay** . . . **Jeff Gyle, Bob Rush** and **Dianna Hale** have a 13-week booking of songs and dances in the mid-west, with Dallas as their kick-off . . . **Nick Castle** back at Hal Roach Studios staging no's for "Love That Jill" TV series . . . **Jimmie Huntley** of "Juke Box Jury" dance dept. to make a TV pilot film

(continued on page 95)

ON TOUR IN MARCH

AMERICAN BALLET THEATRE: Mar. 1, White Plains, N.Y.; 3-8, Boston; 10-15, Wash, D.C.

BALLET RUSSE DE MONTE CARLO: Feb. 28-Mar. 2, Seattle; Mar. 3, Spokane; 5, Butte; 6, Billings, Mont.; 8, Rapid City, S. D.; 10-11, Minneapolis; 12, Duluth, Minn.; 13, Rochester, Minn.; 14, Sioux Falls, S.D.; 15, Sioux City, Iowa; 16, Topeka; 17, Joplin, Mo.; 18, Wichita; 19, Tulsa; 20, Ft. Smith, Ark.; 22, Evansville, Ind.; 23, Louisville; 25, Columbus, O.; 27, Pottsville, Pa.; 28, Bridgeport, Conn.; 29, Providence; 31-April 5, Toronto.

CHICAGO OPERA BALLET: Mar. 3, Key West; 4, West Palm Beach; 5, Sarasota; 6, Ft. Meyers, Fla.; 7, Ocala, Fla.; 8, Thomasville, Ga.; 10, Anniston, Ala.; 11, Rome, Ga.; 12, Statesboro, Ga., 13, Clemson, S. C.; 14, Greenwood, S. C.; 15, Wilmington; 17, Durham, N. C.; 18, Rock Hill, S. C.; 19, Hickory, N. C.; 20, Bristol, Va.; 21, Lynchburg, Va.; 22, Danville, Va.; 24, Portsmouth, Va.; 25, Newport News, Va.; 28, Allentown, Pa.; 29, Newark; 31, Newburgh, N.Y.

NATIONAL BALLET OF CANADA: Mar. 1, Louisville; 3, Bloomington, Ind.; 4, St. Louis; 5, Davenport, Iowa; 6, Des Moines; 7-8, Kansas City; 9, Oklahoma City; 10, Ft. Worth; 11, Ruston, La.; 12, College Station, Tex.; 13, Harlingen, Tex.; 14, Corpus Christi, Tex.; 15, Laredo, Tex.; 17-18, San Angelo, Tex.; 19, Midland, Tex.; 20, El Paso, Tex.; 22, Denver; 24, Logan, Utah; 25-26, Salt Lake City; 28, Tucson; 29, Phoenix; 31, Los Angeles.

INBAL: Mar. 3-6, Toronto; 8, Rochester; 9, Utica, N.Y.; 10-12, Detroit; 13, Pittsburgh; 15, Buffalo; 16, Cleveland; 18-23, Chicago; 25-27, Montreal; 29, Baltimore; 31, West Orange, N. J.

MARCEL MARCEAU & CO.: Feb. 18-Mar. 8, Chicago; 10-22, San Francisco; 29, Denver.

ROBERT JOFFREY THEATRE BALLET: Mar. 1, Bend, Ore:; 3, Ontario, Ore.; 4, Boise; 5, Pocatello, Id.; 6, Salt Lake City; 7, Grand Junction, Colo.; 8, Monte Vista, Colo.; 10, Casper, Wyo.; 11, Cheyenne, Wyo.; 12, La Junta, Colo.; 14, Ponca City, Okla.; 15, Wichita, Kan.; 17, Belleville, Ill.; 18, Robinson, Ill.; 19, La Salle, Ill.; 20, Niles, Mich.; 22, La Porte, Ind.; 25, Portsmouth, N. H.; 26, Newton, Mass.; 27, Rye, N. Y.; 29, Bridgeport, Conn.; 31, Suffern, N.Y.

GOYA & MATTEO: Mar. 6, Freeport, L. I.; 10, Caribou, Me.; 12, Waterville, Me.; 13, Newport, R. I.; 14, Wellesley, Mass.; 17, Dundalk, Md.; 21, Fayetteville, N. C.; 25, Knoxville, Tenn.; 27, Boonville, Mo.; 29, Paris, Tex.

MARINA SVETLOVA & CO.: Mar.3, Houma, La.; 5, Newport, Ark.; 8, Gruing, Tex.; 10, Graham, Tex.; 13, Ft. Collins, Colo.; 15, Canyon, Tex.; 17, Pampa, Tex.; 24, El Paso; 25, Clifton-Morenci, Ariz.; 26, Holbrook, Ariz.; 27, Farmington, N. M.; 28, Durango, Colo.; 31, Delta, Colo.

LOTTE GOSLAR PANTOMIME CIRCUS: 2, Falls Village, Conn.; 3, Chambersburg, Pa.

JEAN ERDMAN: Mar. 11, Eugene, Ore.; 17, Seattle; 20-21, Stockton, Calif.

JOSEPH GIFFORD DANCE TH.: Mar. 20-21, Ripon, Wisc.; 22-24, Winona, Minn.

ANN WILSON: Mar. 1, Lexington, Ky.; 4, Chicago.

MERCE CUNNINGHAM & CO.: Mar. 15, Greensboro, N. C.

PAUL TAYLOR & CO.: Mar. 18, New Brunswick, N. J.

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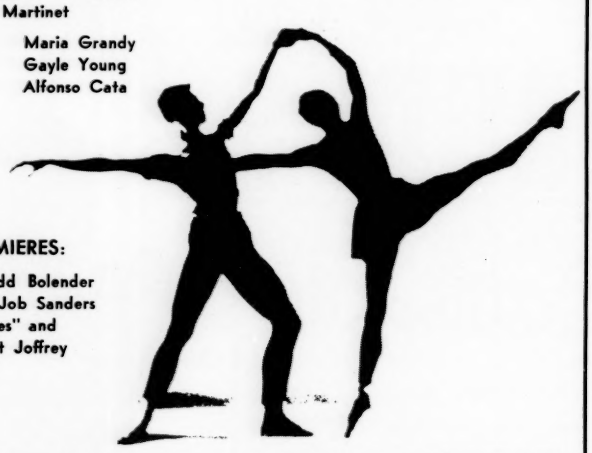

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LOOKING AT TELEVISION

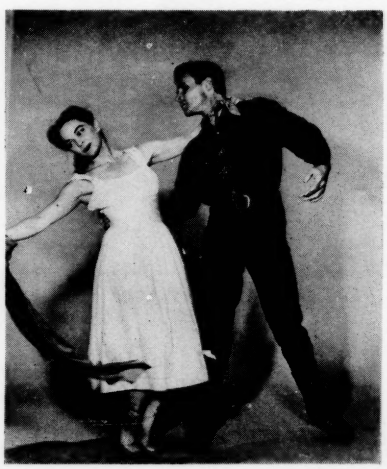
WITH ANN BARZEL

On the Feb. 9 Seven Lively Arts program, Agnes deMille again explored the vein of dance she discovered when she danced the jigs of the '49ers on her concert programs in the '30s. Miss deMille has been digging along this lode for a quarter of a century and struck it rich. Among her best dances in this vein were those in the B'way show *Paint Your Wagon*. Later they were an important part of the repertoire of the Agnes deMille Dance Theatre. Now they were reshuffled, reframed and served as the core of *Gold Rush*, an hour-long song and dance show on CBS Television. A worthy, major TV dance effort.

But by repetition the deMille mannerisms have become clichés The swaggering men, the bawdy women standing in vulgar straddles and the over-emphasized vivacity, in my opinion, become tiresome.

Gold Rush pictured men greedily searching for gold and loose women greedily luring the men for their gold. One girl (Gemze de Lappe) has a heart of gold above her high kicks and she gets the lonesome guy who is somehow different

Gemze de Lappe and James Mitchell, leads in Agnes de Mille's "Gold Rush," seen Feb. 9 on CBS-TV's 7 Lively Arts.



(James Mitchell). Realistic pantomime and much repetition made it all too clear.

Again and again the screen was filled with the upper halves of a singer or guitarist while dancers toiled in the background. The most rewarding passages were a solo jig by James Mitchell and the pas de deux for Mitchell and Miss de Lappe. Sono Osato, one of the most graceful of dancers, with smoothness and a wonderful sense of ease in the very lift of a limb, was assigned the coarsest of postures as she led the troupe of trollopes. The gold rush was not a tea party nor was the frontier a debutante ball, but folk-based dance can be earthy and robust without having to be questionable in taste.

Omnibus has consistently been more careful, thoughtful and artful in its presentations of opera and ballet than has the newer Seven Lively Arts, of which we expected so much. Omnibus' Jan. 26 showing of the Metropolitan Opera's *La Perichole* was delightful. Zachary Solov's choreographic contributions came off very well and gave one an idea of how closely he works with a production, not only for the grand ballet, but adding touches for atmosphere and period. Dancing girls with cigarettes and fans, acrobats in a street scene gave pace and mood. The big dance scene, a divertissement to music we know from *Gaité Parisienne*, was an amusing mixture of classic dance and cancan. And the dancers performed most ably.

Nora Kovach and Istvan Rabovsky danced for Ed Sullivan on Jan. 27. They used an excerpt from their night club act. Rabovsky started out with some tricky poses on a ladder and then went into a few jumps. No one on view on our side of the Atlantic jumps better. Miss Kovach whirled on points and did a few pas de deux lifts with her partner. The camera work was not planned to show the couple's best points—Rabovsky's astounding elevation and Kovach's great beauty. The Japanese showgirls who appeared on the same program in chorus routines American musicals have forgotten should disillusion those Broadway balletophobes who keep sighing for the good old days of the chorus line. The girls were dazzlingly lovely, twirling their parasols, gliding, dipping and smiling—and it was so pointless (and just right for Vegas, where they were just from or on the way to).

The camera work was well-planned for the Mata and Hari appearances on the Sullivan Show on Feb. 2. They presented their wonderful parody of a symphony orchestra. Here is a work that never grows stale. Not only is there richness of material, but the work grows. Changes are made continually, new bits of business added. There is a feeling of freshness. This Sullivan program was dedicated to next summer's Brussels Fair. Pictures of the various pavillions were shown as representative entertainment of each nation was presented. Mata and Hari danced before the Swiss pavillion. A clip from the Paul Czinner movie of the Bolshoi Ballet, a bit from *Spring Waters*, advertised Russian participation. The millions of viewers were exhorted to petition Washington for greater American cultural representation. Harry Belafonte, Marian Anderson, Louis Armstrong, the Boston Symphony Orchestra were mentioned, but not a word of The American Ballet Theatre and its definite plans for the exposition.

The best photographed dance of the month was the acrobatic one of Chiquita and Johnson on the Shower of Stars, Jan. 9. Chiquita's amazing poses emerged from the clouds of pink ostrich feathers of her huge fans. This is one acrobatic team that has not an "act" to be repeated every time, but a repertoire of dances. The girl's postures on points are really very good.

Repetition and verve were very welcome when it was the "Steam Heat" number from *Pajama Game* danced by its originators Carol Haney, Peter Gennaro and Buzz Miller. They did it on the Big Record (Jan. 29) and wisely the camera work was straightforward. This number is so full of well-worked out details that it needs no gimmicks. It is noteworthy that all three performers were announced, presumably because now they are all "names." Way back two years ago, the same number by the same trio from Broadway merited only a "Carol Haney and partners" on TV.

Tony Charmoli gets the credit line for the Dinah Shore Show and deserves it, especially for the clever staging of numbers such as those Miss Shore did with Cyril Ritchard and Andy Griffith on Jan. 19. But I'd like to see a Charmoli TV dance such as he did when television was in its infancy and he arranged dances for the Variety Dancers. The Paul Winchell Show carries a credit line for choreographer Jay Lloyd even if there is no dancing, while the Pat Boone Show had a group of handsome dancing men in white ties and toppers surrounding Dorothy Collins on January 23 without credit. It's all right, boys, your mothers weren't the only ones who loved you—I did too. But most of all I loved Gisele MacKenzie when she introduced Jack Regas as her choreographer on Jan. 11 with the quip "and I can't move without him." *THE END*

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RECORDS FOR DANCE

In Mozart's time there was a strong group of composers in Czechoslovakia and Hungary. But they were academic composers, highly respected, who wrote symphonies and piano sonatas and evidently did not know, or care, that they had a terrific fund of melody in their own back yard. It remained for the nineteenth century to spawn the nationalistic movement. Liszt was the one who first exploited the resources of his native Hungary. Brahms was interested. Smetana, Dvorak and the others took care of Bohemia. In our century, Bartók made a great thing of his homeland's music; it is not going too far to state that every important work of his is saturated with Hungarian rhythms and latent folk themes.

The fascination these melodies held for great composers is not difficult to understand after listening to a disc titled *Soirée Tzigane* (Vox 25530). It contains seven pieces in the form of a *czardas* played by the orchestra of the Hungarian National Ballet, a group of instrumentalists drawn from the foremost gypsy bands of Hungary. These musicians are part of a company that also consists of dancers and singers who were semi-professionals when the group was formed in 1950.

They have contributed toward a lively and interesting record. A *czardas*, it should be noted, is a Hungarian dance consisting of a slow introduction (the *lassu*) and a wild fast section (the *friska*). Within those two sections, the music can be highly varied. It is highly kinetic music. The final number on this disc, *Sarkantvus Verbung* (Harvest Dance with Spurs) is a mad, whirling piece that forces one to dance—psychically, if not actually physically. A superb disc. It should be investigated.

Another folk disc of unusual interest, this one devoted to music east of the Hungarian border, is entitled *Folk Music Festivals* (Westminster WP 6055). It contains songs and dances of five ethnic groups of the Soviet Union. Georgia, Moldavia, Kazakhstan, Kirghizia and Uzbekistan are represented. Again there is a good deal of

BY ROSALYN KROKOVER

exotic musical variety. In the five Georgian songs, for example, no two are similar. *Daigvianes* (Too Late), sung by a contralto, is rather like a restrained *flamenco* chant; *Patara Sakverelo* (Sweet Little Darlin') is sung *a capella* and sounds like a madrigal; *Tush Mtskemsis Simgera* (Song of a Shepherd of Tush) is almost Hebraic, while *Kmatsil Kals* (To a Young Woman), sung in harmony by two female voices, could have come right out of the Rockies had it been sung in English.

The Moldavian group is the most exciting rhythmically, and the Uzbek music the most interesting. Influences in the latter are strong from West and East; one of the pieces, *Bakhorim*, played on high-pitched instruments, sounds as though it had come directly from the Orient. This disc has been well recorded and is highly recommended to those interested in ethnic dance and music. *THE END*

FLASH FROM USSR: Alicia Alonso, first American ballerina to appear in Russia, is concluding, according to reports, "a most successful tour and great personal triumph. Audience and critics alike have acclaimed her for an impeccable technique and thoroughly well-studied characterizations." She is shown above, carrying a sheaf of lilies, in Riga, where she made her first appearance Dec. 31 in "Giselle." At right is Helena Tanguieva, who, followed by interested crowds, met Alonso at her arrival. Following the opening ballet, the Co. carried the ballerina to her dressing room on their shoulders. *For more see p. 3.*

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AT THE THEATRE:

"THE BODY BEAUTIFUL"
"OH CAPTAIN!"
"NEW GIRL IN TOWN"

BY LEO LERMAN

This month we have two new (new is used here merely as a convenience in designating rather than as a descriptive adjective) musicals and one long-lived Broadway show. The "new" musicals are *The Body Beautiful,* "Dances and Musical Numbers by Herbert Ross," and *Oh Captain!,* "Dances and Musical Numbers Created by James Starbuck."

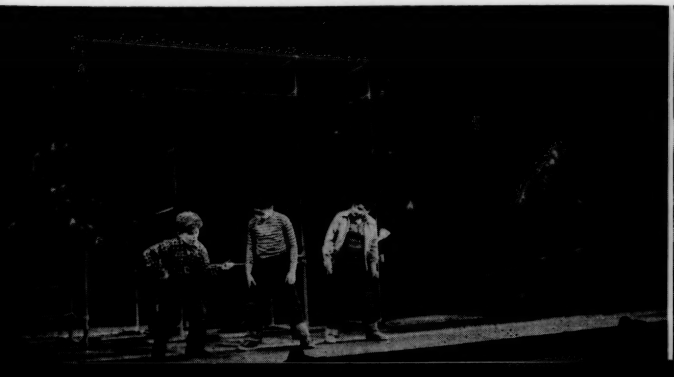
In *The Body Beautiful,* a saga involving the prize fight world, Herbert Ross, one of our most creative choreographers, does little to add to his reputation. There is the merest glimpse of his special gift for the comical-macabre. His dances and musical numbers do move swiftly, and they are grounded, appropriately, in the every-day routines of prize fighting—the workout, the training period, the fast, frisky almost balletic footwork of the prize ring. But why employ a Herbert Ross if the full scope of his considerable talent does not find, within the framework of the show, flowering room? The brightest sequence in the show has less to do with Ross than with the cavorting of Jack Warden—heretofore a "serious" actor and now the happiest song-and-dance man since Robert Preston put on his dancing shoes—and Myra Lynn (Mme. Nijinska and Ballet Arts School alumna). They are very gay and very smooth in a soft shoe number titled *Gloria.* For a few moments *Body Beautiful* breathes, but, alas, *Gloria* is no *Marion (Music Man's* wonderful soft shoe ballet), and *Body Beautiful* relapses immediately into mediocrity.

Now that we have used mediocrity on *Body Beautiful,* what condemnatory word of sufficient vigor have we left for *Oh Captain!?* It is about the most one dimensional show we have ever seen: a kind of extended series of "acts" almost totally devoid of any theatricality save of the most banal and hackneyed variety. Curious that this decrepit musical is billed as "The José Ferrer Production of *Oh Captain!*" Mr. Ferrer may know his legitimate theatre and his movies, but musicals? And James Starbuck, whose dances have enlivened TV . . . Well, Mr. Starbuck gets little opportunity to do anything at all with this show, and what opportunity he does get offers him even less chance than the Coca-Caesar show ever did. *Oh Captain!* does have one great advantage over almost any other musical now visible on Broadway. It has, briefly — she appears for about five minutes—Alexandra Danilova, as a flower seller in the streets of Paris. Mme. Danilova has appeared in musicals before: *Song of Norway, The Great Waltz.* But this is the first time that she has been permitted to play a part (and she does act this wee role). Her famous witty legs have never seemed wittier. Her elegance is unparalled. Her line is as pure as if she were creating *Gaité Parisienne* or *Beau Danube.* Her voice is touchingly attractive, and her presence is, obviously, an oasis in this dreary desert of a show. How wonderful if now someone were to fashion a musical for potential Broadway star, Alexandra Danilova.

About *New Girl in Town:* This musical, with "Dances and Musical Numbers Staged by Bob Fosse," has been running for a long time. But when we went to a matinee to view its "revised" Act II "ballet," the show, despite a sparse audience, was as vivacious as the night it opened. Everyone on stage seemed to be having the most wonderful time, and the dancers, from Gwen Verdon down, were not only in top form, but they had gained in individual characterization. Mr. Fosse's Act II dream ballet has become a flashback. Considerably shortened, confined now to a single experience — an impression approach to Anna Christie's brothel life — this "big" number is everything the original dream ballet wasn't. It retains the original's effective use of hissing and other sounds, its excellent use of knee and rump movements, but it is altogether a more integrated and more genuine example of Bob Fosse's best work. *THE END*

Alexandra Danilova, as a flower girl, and Tony Randall in "Oh Captain!"

"Uh Huh, Oh Yeah," danced by a group of youngsters on a jungle gym, is a highlight of "The Body Beautiful."



"Love is Hell," questionably costumed Paris nightclub number, is featured in José Ferrer's "Oh Captain!"

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DANCE IN THE MOVIES

PAGING OSCAR!

BY ARTHUR KNIGHT

That disconcerting roar you may have noticed is not March coming in like the traditional lion. It is a howl of rage from dance people all over the United States who have learned that, despite concerted efforts to establish "Oscars" for dance in the annual Academy Award derby, the Academy's officials have once more chosen to ignore accomplishments in this field. Literally thousands—dancers, choreographers and laymen alike—have petitioned for such an award: one for choreography, one for dancing. The answer is "no."

It should be noted that from 1935 through 1937, Oscars were awarded for dance direction. They were discontinued in 1938 because, according to Mr. Seaton, "There were at that time too few pictures with notable choreography to warrant an annual competition." The Board of Governors of the Academy Award, for reasons that surely cannot be the same, voted, at its December 10, 1957 meeting, against any retroaction. No reasons were given. There was only the polite assurance that "we will continue to honor outstanding choreography as we have in the past." *(Ed: Gene Kelly was given a special mention for "American in Paris" in 1951—not for dancing or for choreography, dirty words, but for his "contributions to film musicals"!)*

To an outsider—an outsider, that is, with a strong bias in favor of dance in films—this situation seems absurd. Last year the Academy had no less than seventeen major Oscar categories, many of them with several multiple awards. Admittedly there is a plethora of Oscar awards; but admitting this plethora is scarcely an argument against adding yet another category—particularly when that category is one in which some of the most creative film work is constantly being done. It is not without reason that invariably one or two of the pictures nominated for top awards each year are musicals.

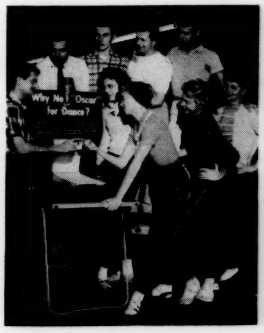
On the other hand, if the Academy is unalterably opposed to adding to its already numerous prizes, perhaps it might be pertinent to ask who made the greater contribution to the artistic success of a musical film (the basis for the Academy's awards), its choreographer or, say, its music arranger? Last year *The King and I* walked off with five major awards, among them an Oscar to Alfred Newman and Ken Darby for "best scoring, musical." But nothing at all went to Jerome Robbins, whose ballet sequence, *The Small House of Uncle Thomas*, was not only the high-point of the picture but a high-point of the entire cinematic year.

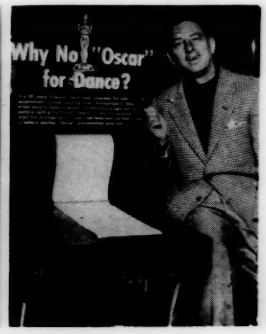
Just what is the value of all these awards? Does it really make any difference if a dancer or a choreographer receives an Oscar? The answer is that it does. Quite apart from the personal prestige which makes Oscar the most coveted prize in the industry, there is also the implicit recognition of dance itself as an integral part of film production—as integral as set design or sound recording. No producer would dream of waiting until the day before shooting to have his settings made; the same sound recordist stays with a picture from beginning to end. Too often, however, the choreographer is brought in almost as an afterthought. He is given a specific assignment which he performs, more often than not, with only the most superficial knowledge of how his number is to be used or the style of the picture into which it must be inserted. While the simple awarding of an Oscar would not immediately change this sad state of affairs, it would be a definite step forward toward altering the status of the dance director from journeyman to artist.

And if you think that such recognition is unimportant in Hollywood, just recall for a moment those endless lists of credits that open every picture you see. Each of them was wrung by a guild or a union or an individual as a concession from the studios. For recognition brings with it not only increased income, but increased status, an increased share in the over-all production planning. That is why the creative people in Hollywood are every bit as jealous of their Oscar categories as they are of their screen credits. They fight to have the Academy give ever more awards in their particular field; they oppose vigorously any attempt to eliminate categories from year to year. Perhaps it is because the dancers and choreographers have not yet organized into their own special guild that they have been unable to induce the Academy to pay them the same honor, the same recognition it bestows annually upon song writers and costume designers.

But if Hollywood's dance community is

(continued on page 64)





Over 15,000 names were signed on petitions sent to the Academy of Motion Picture Arts and Sciences in Hollywood. The petition campaign asking for annual recognition for dance choreographers and performers in movies was initiated by James Selva, seen in center photo with Marina Svetlova. Photo at left shows choreographer Ernest Flatt and his "Hit Parade" dancers about to sign. Photo at right is of Ray Bolger, one of numerous top-flight stars who have barraged the Academy with additional letters and telegrams.

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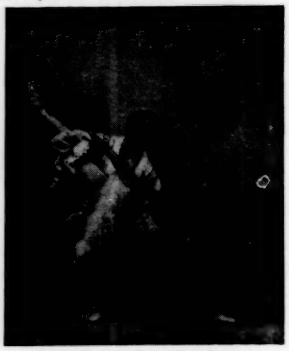

Lois Smith, David Adams
in the Snow Queen pas de deux from "The Nutcracker"

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Sarah Levi-Tanai conducts a rehearsal of Inbal in NYC before the co.'s U.S. debut at the Martin Beck Theatre. Margalith Oved is at right; Jerome Robbins in background.

INFORMAL REPORT on INBAL in NEW YORK

BY EUGENE PALATSKY *PHOTOS BY HERB FLATOW*

A MESSAGE FROM ISRAEL'S AMBASSADOR

Dear DANCE Magazine:

The arrival in the United States of INBAL, the National Dance Theatre of Israel, and its generous reception by New York City and its press, is an event that I take singular pleasure in commending.

The INBAL dancers are composed of the Jewish community that lived for so long in the Yemenite exile, and which came to Israel as a total community from the south-western corner of the Arabian Peninsula.

At a time when the language of nations is fraught with fear, and when the statesmen of the world must bend their wills to avert the shadow of a long darkness, we may well applaud those occasions when man speaks frendship to man with open spi-it. It is this simple and frank message that INBAL brings from Israel to the people of the United States.

Abba Eban
Embassy of Israel
Washington, D. C., January 20, 1958

On Oct. 29, 1956, Israel's armed forces struck south-westward across Egyptian borders into the *fedayeen*-infested Sinai Peninsula. One hundred hours later, having routed 45,000 Egyptian troops, the attackers voluntarily halted the onslaught —just ten miles east of the Suez Canal. Despite varying political reactions to this war, the world marveled at the unsuspected military strength of tiny Israel.

But Abba Eban, Israeli Ambassador to both the United States and the United Nations, whose special message to DANCE Magazine is on these pages, has said: "Would that we might be freed of these military burdens. The true genius of our people lies in its visions of social and cultural progress . . . The air of Israel is alive with the tumult of creation."

Last Sept. 28, the world could marvel once again at the young nation. Inbal, Dance Theatre of Israel, opened its first foreign tour in Holland. After appearances in Great Britain, the Co. arrived in New York for a four-week season at the Martin Beck in January. Mayor Robert F. Wagner welcomed them by proclaiming "Inbal Week." They are

currently making a three-month tour of the U.S., and return to Israel before May —by government request—to take part in its 10th Anniversary celebration.

Inbal (Hebrew word for the tongue of a bell) is an example of Israel's amazing cultural growth, and specifically of its intense responsiveness to dance, already well noted by the few artists, including Jean Babilée, Martha Graham and Pearl Primus, who have toured there. Local activity, very lively, includes a recently formed Israeli ballet company.

One of the few segments of world Jewry to retain dance as part of its religion has been the Yemenites. Isolated for 2,500 years at the southern tip of the Arabian

Below: Meir Ovadia and Margalith Oved in the love duet "Shabbat Shalom."

peninsula, the Yemenite Jews maintained their religion—and dancing along with it. They celebrated the holding of *Simchas Torah* (Rejoicing of the Law) with men dancing around the Torah. Dancing was part of their seven-day marriage ceremony and many other social activities.

But Inbal's Artistic Director, Mrs. Levi-Tanai, when she first set out to form the company in 1949, "just wanted a theatre," she said during a New York interview. "My last thought was to have a dance company. But as we worked, we became more and more absorbed in the problem of movement. Yemenites are very sensitive to song and dance."

This small, remarkable, multi-talented woman has had no formal training in drama or dance. She acquired her first theatrical experience and know-how by staging school pageants while a kindergarten teacher. Many of her early ideas for such a group as Inbal formulated through her observances of people and life in the *kibbutz* where she lived while her husband served in the army during World

(over)

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Write Aline Wealand Rhodes, Dir. 226 N. Broadway, Wichita, Kansas

Top: Rehearsal for a scene in "Yemenite Wedding." Bottom: The Queen (Margalith Oved) greets King Solomon (Yaakov Barzilai) during "The Queen of Sheba."

INBAL

War II. Mrs. Levi-Tanai is founder teacher, choreographer and musical arranger for Inbal. She writes words for the music or adapts them from Biblical or modern Israeli writings. Also a noted composer—many of her songs are popular Israeli hits—she composed the music, based on Yemenite folk themes, for *Song of Deborah* and for parts of *Yemenite Wedding* and *Queen of Sheba.*

Her nineteen dancers are either Yemenite-born or, like Mrs. Levi-Tanai, Israeli-born of Yemenite parents, except for Meir and Rachel Ovadia, whose Yemenite parents lived in French Somaliland. They all came to Inbal without any professional stage experience.

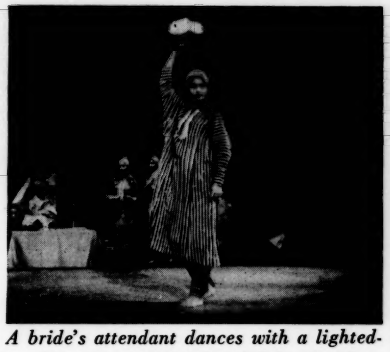
"We had no idea what we were doing at the beginning," she continued. "We worked together and advanced together. We slowly learned techniques—the tools of our expression. Jerry Robbins, who came to us when we were only three years old, gave us a strong push in the right direction. Anna Sokolow trained us for the stage. Because of their help, we have the tools now. We have built a vocabulary of movement in eight years. Now we can create endlessly on that vocabulary."

It is Mrs. Levi-Tanai's opinion that "Israel started out as an Oriental country, and it will become increasingly so. The landscape is Oriental. The Arabic influence is always there. Even European Jews now intermingle Arabic expressions with Hebrew. Israeli composers, sculptors, painters and choreographers may borrow European techniques and discipline, but their basic material will be Oriental."

She claimed that her company, with its Oriental elements, best represents Israeli life. "Watch the *Shepherd Dances,*" she said. "These are landscape dances. The sky is blue. The air is fresh. It's a new country and the pioneering spirit is everywhere. People move with spiritual tension, with vitality. There's warmth between man and woman. This is completely Israeli—and yet the movement is Yemenite."

Most of the Inbal choreography for the girls was developed from formerly male dances, she said. "In Yemen the men danced at the synagogue or at parties. The women usually stayed home."

Regarding Inbal's artistic and commercial success on the current tour, Mrs. Levi-Tanai explained: "Audiences are seeing a new type of stage artist in our company: artists with an academy training, with no theatrical tradition—fresh,



A bride's attendant dances with a lighted-candle-encrusted "mazherah," bowl of henna used to paint the bride's hands in the "Hinneh" of "Yemenite Wedding."

innocent, unspoiled people acting themselves on stage. The problem," she said, "is how to retain this spirit of freshness, of improvisation, at the same time transforming them into disciplined performers.

But in interviewing the Inbal dancers, one felt that the freshness and innocence would remain. The completely unspoiled, untemperamental stage performer — the press agent's favorite myth, but seldom a reality — is a reality in this company. It seemed that their basic humility must keep these artists unspoiled — their humility before the modern miracle of Israel, and before the nobility of their religious and ethnic traditions.

All the dancers speak Arabic, Hebrew and, fortunately, English.

The black-haired star of the company, Margalith Oved, was born in Aden 27 years ago. She came to Israel in 1949

(over)

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INBAL *(continued from page 21)*

"to study teaching, not to dance."

Margalith spent her first three years in Tel Aviv at a government-sponsored school, teaching "manners and cleanliness" to primitive Arabic children who had just migrated to Israel. Her instruction adjusted them to life in a modern country. And in her spare time, she voluntarily traveled door to door through the city, encouraging newly-arrived parents to enroll their children in her school.

Meanwhile, she met Sara Levi-Tanai, and soon became Inbal's first dancer. "Sara was looking for something, so we looked together," she recalled. "We would work on one type of movement, and discover that we had found something new. Sara and I would sit and talk for hours after everyone had gone home. She would tell me about books she had read—about

A joyous moment from "Shepherd Dances," a work based on the Song of Songs and danced to Israeli folk music.

world art—about Margot Fonteyn. We dancers were working at becoming artists. Sara was one from the beginning."

Still the teacher, Margalith frequently travels to *kibbutzim* teaching Yemenite folk dance, and dancing teachers come to her for instruction. She turned teacher for a day during the New York season, giving an afternoon class in Israeli dance at the 92nd St. "Y."

Inbal's second dancer is Hannah Minzeli, also an Adenite, who was won over after watching her friend Margalith practicing the new movements. She considered it appropriate that Yemenites should form Israel's first "proficient" dance company. "When Yemenites speak, they dance and sing at the same time," she said. "There's a natural flowing movement to the body."

Hannah thought that *Leaping Flames*, a plotless campfire dance, demonstrated how Inbal represents Israeli life. "In Israel, whenever you turn around—in Haifa, Elath, Beersheba—a new building has risen. People move quickly. We

progress — quickly. There's no time to move slowly in Israel."

was born in Djibouti, French Somaliland, and came to Israel at age three. At 17 he fought as a Haganah infantryman in Israel's war of independence. "Once, in 1950," Meir said, "I decided I would like to learn acting. A friend suggested that I see Inbal. I went to one performance, and the next day I brought my sister Rachel to another performance. The third day, we both joined Inbal."

Meir attributed the company's greatness to no one but Sara Levi-Tanai. "I had no experience," he said. "Sara gave me all my dance, all my feeling. The way she moved, the way she spoke—nothing but truth. And this truth inspired the company. All of us had spirit when we started, but she taught us how to reveal this spirit on the stage."

"Leaping Flames"—a number which combines traditional Oriental chants with the open air vitality of the Israeli.

Petite Shoshana Tubi, at 21, is the youngest dancer in the troupe. Born in Yemen, she moved to Israel in 1943 and joined Inbal in 1954. "I saw them once when I was in high school," she said, "and it struck me that the spirit of Inbal was my spirit."

Explaining Inbal's significance to Israel, Shoshana said, "Israel is a Biblical land, so its dance company should be Yemenite. The Yemenites are a Biblical people. We even dressed Biblically in Yemen. We have always read the Bible, and prayed from the heart. Everything the Yemenites do—even their embroidery work—is done true to the heart." The Yemenites, highly regarded in Israel for their exquisitely fashioned embroidery, silver filigree ornaments and exotic jewelry, claim to be descendants of silversmiths who helped King Solomon build the first temple.

During the New York stopover, several of the Israelis saw performances of the New York City Ballet. Mrs. Levi-Tanai, the choreographer, was intrigued with the work of George Balanchine after she saw *Apollo* and *Four Temperaments.* Marga-

(continued on page 65)

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IN THE MAILBOX

Gordon Craig, 86, Writes from France

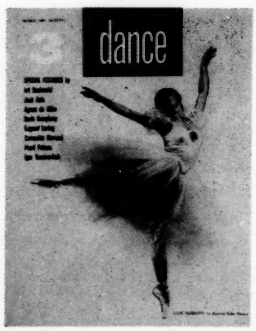
Dear Miss Hering:

I want to thank you for your most human and able December article on Isadora Duncan. Irma has just sent it to me. At the same time I will ask you to please present my compliments to Lydia Joel for the general style of the whole of DANCE Magazine. As a rule I hate all the flashy stuff and nonsensical affairs issued as representing dancing . . .

But it's chiefly to you I address this, with my heart feeling rather happy today to see records of her (by you) so well ordered. Full of feeling and not sentimental and not in the least sensational. My many thanks . . .

As you possibly know, Isadora always felt desperate when it came to formulating in written words her bubbling thoughts about the arts. As for theatre and its detestable hotch-potch, of course the blessed dear was frantic with apprehension. I was as frantic, but I could square up to it logically and coldly. She couldn't—what matter—what need—none at all—at her first steps on the boards she wrote down on them the truths she couldn't utter in words . . .

Gordon Craig
Vence, France



on the cover . . . Beautiful Chilean-born Lupe Serrano received her early training in Mexico, joined American Ballet Theatre in 1953, and is now, with Nora Kaye, one of its 2 leading ballerinas. She is pictured as Myrtha in "Giselle," one of many brilliant interpretations in which she will be seen when the Co. tours Europe, beginning April. Photo by Jack B. Mitchell.

A Matter of Gov't Policy

Dear Editor:

Thank you for inviting me to attend DANCE Magazine's Awards ceremony. Once again congratulations on an impressive, moving and effective ceremony. It is always a pleasure to see well-earned recognition so genuinely given and so generously received.

It is too bad that the keynote speaker chose as his only reference to our nation's performing arts exchange activities an unfortunate but unique incident now some three years behind us; and that he ignored the overwhelmingly constructive contributions that the ANTA-State Department Program has made to the employment of dancers (and other performers), the enlargement of their careers and the improvement of the public's attitude toward the art.

After over three years of generally highly successful operation, it has been demonstrated that we do have a firm policy in support of the performing artist and that it can be administered on a professional, non-political level. It is true that the amount of financial support is limited but it has been steady and is increasing. It is incorrect to accuse the Government of lacking a consistent policy in these matters when we can point to one hundred attractions assisted since the beginning of this Program—a large number of them in the dance field.

These projects have benefited everyone concerned. They have presented a new phase of our national life to our friends and acquaintances abroad. They have assisted our diplomats to do their specific jobs in a more receptive atmosphere, and also they have increased the employment opportunities of the lesser performers and enlarged the international reputations of the major stars who have taken part.

Finally, all of us in this field know of the numerous bills now before Congress whose purpose is to sponsor the arts for their own sake and within our own country. I have been told by the Congressmen and Senators sponsoring these bills that the chief factor in the recent development of the Congressional atmosphere in which such proposals could be seriously considered is the new awareness of the arts among the public and their legislators created by our Program.

Robert C. Schnitzer
General Manager
Internat'l Cultural Exchange Service of The American Nat'l Theatre & Academy

(continued on page 28)

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REVIEWS

New York City Ballet (Part II); Metropolitan Opera Choreography (Eugen Onegin, Orfeo ed Euridice, Aida).

BY DORIS HERING:

Emy St. Just & Co.; Contemporary Dance Productions; Frankel-Ryder Dance-Drama Co.

BY LILLIAN MOORE:

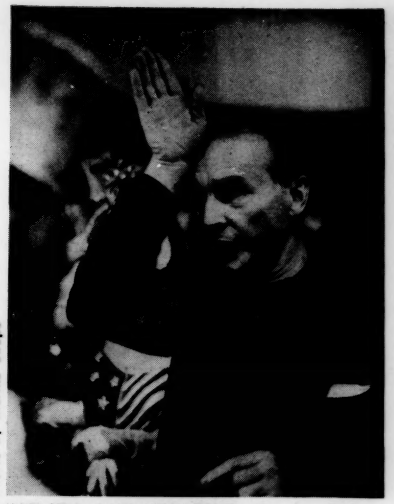
New York City Ballet (Part II)
New York City Center
Nov. 19, 1957 — Jan. 19, 1958

During its recent season, the New York City Ballet moved in a special state of beatitude. Fetters of technique and of literary subject matter were pared away by Artistic Director, George Balanchine, to reveal the innocent excitement of pure dance. It was as though Balanchine had reached a new penetration into the essence of dance—an essence that has to do with energy, its flow and modulation.

Each of the four premieres was a case in point. In *Agon (reviewed in Jan. issue)* there was a contrasting of sudden arrests with sustained, intertwined passages. The two qualities juxtaposed gave *Agon* the secret course of an underground river and the bluntness of an athletic encounter. In *Square Dance (also reviewed in Jan.)* the energy-flow was staccato, almost nervous. Its effect was playful, alertly casual.

The verticality of *Square Dance* gave

way to the long-lined expansiveness of *Gounod Symphony*. Here the energy-flow was sustained, the gestures extended to their fullest. And although we did not see



Photos by Martha Swope

"STARS AND STRIPES": George Balanchine, backstage, indicates the proper angle for a kepi (high, plumed military headgear) preceding the debut of his latest work.

At left: Allegra Kent and Robert Barnett, respectively, plus ensemble, seen in two rare moments of quiet during this 3-ring-circus-type ballet.

Opposite below: Melissa Hayden and diabolically moustached Jacques d'Amboise in the pàs de deux.

Stars and Stripes, it is evident that the emphasis was on a startlingly rapid propulsive quality.

So keen is Balanchine's emphasis on the clear exposition of dancing energy, that even his most important performers —Maria Tallchief, Patricia Wilde, Melissa Hayden, Diana Adams and Jacques d'Amboise—have no room for the expediency of special mannerism. Sometimes their lack of flourish makes their dancing seem deceptively simple. But actually they are far stronger than any other group of leading dancers performing today—and in many ways more satisfying.

But back to the premieres. As is often his wont, Balanchine selected a relatively unfamiliar piece of music for *Gounod Symphony* (premiered Jan. 8). It was the composer's *Symphony in D Major*, his first, composed at the age of thirty-seven. On a single hearing, we found it little more than well mannered. And our reaction to the choreography had the neutrality that we occasionally experience on first viewing a Balanchine work (one tends to respond more immediately to a new story-content than to a new energy-shape).

After a brisk opening statement by the corps, soloists Maria Tallchief and Jacques d'Amboise yielded to a succession of exquisite slow turns and lifts that culminated in his carrying her off in backbend over his shoulder. The group filled in with varying combinations of two couples in the center and different girls constantly being lifted.

In his final statement, Balanchine made a marvelously complex use of his corps (the rich use of the corps is the area in which Balanchine's choreography differs most from that of Petipa, although he has often been termed the logical heir of

(continued on page 55)

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IN THE MAILBOX

(continued from page 25)

Ed: Since we printed Christina Brundage's lucid, vehement attack on the ballet classics in the December issue, our mail has been crackling with scores of attacks on her and her point of view, and equally fervent—although not quite as many—defenses of what she had to say. Space prohibits us from printing all of these very interesting letters. The following is an exception:

Igor Youskevitch Speaks for the Classics

Dear Editor:

This letter is not an answer to the Open Letter of Miss Brundage. Its aim is to express certain thoughts which were evoked by the letter. I hope that these thoughts might not be without interest to Miss Brundage and other young people who share or do not share her point of view.

In the natural process of history, every art form undergoes constant changes. These shifts reflect the changing points of view, mood and orientation of the period. But new ideas and a different point of view are not necessarily important historic contributions to an art form, although they might temporarily be considered as such. Each epoch naturally brings with it changes, but "progressive" ideas of the past have sometimes been proclaimed heresies and fallacies. Nevertheless, all developments have their logical sequence, and their degree of relationship to the basic principles of their art. (I consider that theatricality is the basic principle of ballet—an art form which took its shape when it changed from a social grace to a performing art.)

To negate former achievements in art is just as thoughtless as to deny the scientific achievements of Galileo because he didn't know everything that Einstein knew. Critics of the classic ballets forget the atmosphere out of which they came. These critics approach them with the yardstick of today and attempt to measure in feet and yards that which was measured in, let us say, *meters* and *arshins.*

On the other hand, to compare the classic ballets with other artistic achievements is not only possible but entirely logical. But such comparisons must be understood only as a desire to show that these ballets were among the highest achievements of their time, just as Shakespeare's works were a major achievement of his epoch. However, to compare the literary ideas of Shakespeare with the subject material of the ballet classics is impossible.

A similar misunderstanding is the one that compares the structure of the nineteenth-century ballets with those of our time. Dance and pantomime, for instance, were not, contrary to the young lady's ideas, irreconcilable styles, but together serve as the foundation upon which all theatre-wise ballets must lean. Today dance and pantomime are so closely united with each other that they cannot be separated. The result is dance movement and action which are truly expressive. This has been made possible only because at one time dance and pantomime were supposedly, but never actually, "irreconcilable"—thus furnishing choreographic nourishment for a later time.

Every true art, as we have said, reflects the needs, emotional and intellectual, of its epoch. It is the public, or "the people," who, consciously or instinctively, eventually accept or reject what has been done. Individuals are the ones who move an art form ahead, but their achievements are solid only when, sooner or later, they coincide with the needs of the majority.

Classic ballets have stood the test of long periods of time, satisfying the audiences of not just one country or one period. This indisputably proves that the fundamental ideas upon which they are built are truly solid. Of course the structure of many of the older works often appears naive and antiquated to us, but the choreographer who tries to bring them up-to-date frequently fails because the skill for arranging dance movement is not enough. He must also possess other talents necessary for staging a theatrical production.

The form of the classic ballet will eventually change in some details, in my opinion, but only when choreographers forget about the "kitchen" method of producing ballets and accept the fact that the foundation of ballet is theatre, and that the classic dance is a means to and not the end of the performance.

At this moment it appears to me that the ideas of new, albeit talented choreographers, do not satisfy the greatest needs of contemporary audiences. Ballets inspired by "the war between bacilli and penicillin," "love among the insects," or "classic exercises" have yet to prove that they satisfy those needs in a way that the classics do.

The classic ballets will continue to exist, more or less in their original state, at least until the time when something appears on the ballet horizon which could replace them.

Igor Youskevitch
New York City

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IN THIS ISSUE

10 Looking at Television *Ann Barzel*

12 Records for Dance *Rosalyn Krokover*

15 At The Theatre *Leo Lerman*

17 Dance in the Movies: Paging Oscar! *Arthur Knight*

18 Informal Report on Inbal in NYC *Eugene Palatsky*

24 In The Mailbox

26 Reviews *Doris Hering, Lillian Moore*

30 1957 AWARD WINNERS' RECEPTION

34 "Ballet is a Bore," says Francoise Sagan *Art Buchwald*

38 Close-up of Modern Dance Today: Symposium

42 Dance Around the World: Africa *Pearl Primus-Eliot Elisofon*

50 Brief Biography: John Brascia *Saul Goodman-Zachary Freyman*

52 In The News: A Pictorial
YD Stories of The Ballet: Gaité Parisienne *Woody-Thomson*

60 Tap Series: Shoes & Taps, Part I *Paul Draper*

62 Talk of the Trade *Toni Holmstock*

73-80 BALLROOM U.S.A.
Irene Castle "Comeback," *Donald Duncan;* Tempo: Teen-agers' Slow-Slow vs. Fast Society Beat, *Dorothea Duryea Ohl;* Hula Rock, *Betty Mae Harris.*

86 Do's and Don'ts of Ballet Allegro: Assemblé *Thalia Mara-Jack Mitchell*

93 Beauty and the Dancer: Posture *Antonia Dobroslavich*

93 Shopping Guide

DANCE MAGAZINE'S 1957 AWARDS: THE PRESENTATION

On Monday afternoon, January 27, 1958, in the Terrace Room of the Hotel Plaza, DANCE Magazine made its annual presentation of Awards (as announced in the February issue). Almost three hundred guests were gathered to honor ALICIA MARKOVA, LUCIA CHASE, JEROME ROBBINS and JOSE LIMON for their contributions to dance in 1957. Notable representatives of the worlds of dance, theatre, music and diplomacy were present. Among the statesmen who attended were the U.N. Ambassador from Britain, the U.N. Ambassador from Mexico, and the British and Brazilian Consul Generals.

The audience reflected an atmosphere of loving respect and warm appreciation. There was so much to say about the quartet of winners—each one unique, each so dedicated. The only problem was how to communicate the richness of the occasion in so brief a time.

The entire program was recorded by radio station WNYC and presented, in full, on two forty-five-minute programs of James Lyons' "Today in Ballet," February 5 and 19. Following are the speeches, with the exception of my own welcoming words and introductory comments. Even the remarks of the Award Winners, informal and spontaneous as they were, are here as they were spoken on that memorable Monday, the 27th of January, 1958. *Lydia Joel*

DR. HAROLD TAYLOR:

I am honored to be in the company of artists of such distinction, of such integrity, of such force, and such quality. If it is true, and I know that it is, that the quality of a society is measured by the quailty of its creative artists and their cultural achievements, then we can say by the testimony of the work of the artists we honor today that America is rich in its cultural resources and fortunate in its creative gifts.

The art of the dance stands high with the other arts in the universality of its expression. It expresses things which the whole world feels, and it does so directly, without the impediment of speech and its translation, or the block which analysis sometimes places between the creative art and its observer. We understand the Javanese, the Israelis, the Russians, the English, the Japanese, the Indians, the Chinese at a level deeper than speech or argument by seeing their dance, by hearing their sounds, by learning, without explanation, what it is they wish to express and how they wish to express it.

We recognize in the universal necessity of discipline and technique in the art of dance, a symbol of idealism and dedication in the artist, a symbol for all human ideals. We see men and women who are willing to give up the pleasures and sometimes even the ordinary decencies of life, up to and including friendship itself, for the ideals of the art which they serve. The dance is an art which, like other arts, transcends the individual ego, transcends even time and space about which we hear so much. It transcends the nagging concerns of politicians, and the material values upon which they set such store.

Since it does transcend politics, it is also concerned with politics, and if it does not watch its step, can be betrayed by politics. When we find that a country like the United States, so rich in resources, natural resources, material resources, human resources, cultural resources, behaves in its political attitudes to its own culture like a scared child or a niggardly parent, we can all realize that one contribution of artists and of educators must be to force upon the attention of our government the simple fact that the United States can be better understood in the world today by the testimony of its artists than by the threats and rhetoric of its politicians. When we find a symphony orchestra refused permission to travel abroad because of gossip about the politics of its woodwind section, when we find art exhibits cancelled by government edict because of the political views held at one time by one of the painters, we can fear for the sanity of our government.

On the other hand, when we hear of the understanding of America which results from a world tour by Martha Graham, or Marion Anderson, by ballet and

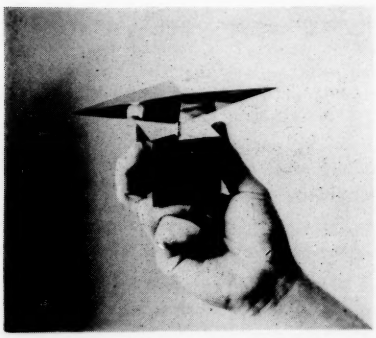
At left: Educator, author, musician and philosopher Dr. Harold Taylor, President of Sarah Lawrence College, who made the brilliant keynote speech of the reception. At his left is Agnes de Mille, who with Martha Graham won last year's Awards. Miss de Mille made the '57 presentations in behalf of DANCE Magazine, adding her own delightful reminiscences and personal compliments.

At right: A section of the Terrace Room of the Hotel Plaza on the afternoon of Jan. 27, 1958. Seated on the dais, l. to r., are: DANCE Magazine's Associate Publisher Jean Gordon, Award Winners Jerome Robbins and Alicia Markova, Editor Lydia Joel, Dr. Harold Taylor (speaking), Agnes de Mille, Award Winners José Limón and Lucia Chase, and Publisher Rudolf Orthwine.

Photos by Jack B. Mitchell

theatre companies, by writers, artists, orchestras and conductors, we can regret that it is made so difficult and so infrequent a venture, and that our government lacks a coherent cultural or educational policy.

This brings me to the question of material values and the materialism of America, money and all the rest of that. Money is what college presidents talk about while industrialists and bankers talk about education. One American businessman telephoned to another one the other day, and in the course of the conversation volunteered the information that he was calling from his Cadillac. A week later the man who had been called, returned the call, and when asked, said that he was calling from *his* Cadillac. "Wait a minute," he said, "my other phone is ringing."



I do not think that Americans are any more materialistic than Europeans or Asiatics, or that Americans are less interested in spiritual and aesthetic matters. They simply have more of what the other people would like. They also have more money which they could spend if they wanted to on the arts and on education instead of on bombs, automobiles and cigarettes.

Nor do I think that artists, Occidental or Oriental, or American or European, are as a group any less materialistic than other people. Anyone who has ever bargained with a Russian violinist, or a British poet, or a French playwright, would be happy to deal with a nice American businessman.

But we do not seem to have worked out a way in which it is possible for the arts in America to be supported financially. This is true also of the sciences and education, and if we put together the arts, the sciences and education, we can say we have most of the sources of American culture under-financed. But I do not intend to go into that now, since this is a happy occasion, and with so many dancers in the audience this is no time for a fund-raising appeal. I will only say in passing that I remember vividly the under-financing of both education and the dance as represented one year by José Limón when he taught at Sarah Lawrence. In order to stay alive and therefore to be able to dance, José had to teach a great deal that year, and on Fridays the only way he could carry out the two jobs he held to pay for the time he spent dancing and to cover his own deficits was to run through Grand Central Station, snatch a sandwich at the counter in the lower level like a relay runner taking a baton, and spring for the Bronxville train. He was sure trained to a razor edge that year. I believe José now eats sitting down and has more time for his own dancing.

The fact is that the creative artists in America have to support themselves, and if a group of them and their friends feel that they have something to contribute to world understanding or to the culture they serve, they are told that if they can get the funds to go through their preparation, gain an education, put on productions, find the boat fare, they are perfectly welcome to be creative artists and to represent their country, provided they are clear-cut American types with no political views and able to get a passport.

But even without the representation abroad, the real challenge to this country is not from the propaganda battle, which the Soviets seem to be winning, nor even from the science and missiles race which has absorbed the country's attention. The real challenge lies deep in American culture—how can we give to

(over)

Photos By Jack B. Mitchell

candid emotions . . . the winners a moment after receiving their awards

our young people, our scientists, our Artists, our writers, our intellectuals, our teachers, the support they need to carry out their mission. The outcry for more science drowns out the pleas for more art, more philosophy, more depth in our education, more depth in our culture. It is a symbol of our present set of values that although we can be happy that the President of the United States now has a brilliant and understanding scientist as his personal advisor on scientific policy, he still has no one to act in a similar way in the field of education and the arts. From the list of poems he reads and other evidence, I think he could also do with a literary advisor.

The true scientist depends for his achievement on the quality of his total education. The quality of his total education depends not only on the quality of his education in science, but on the infusion of the spirit of creative art in the environment in which he grows up. The school and the college where dance, music, theatre and the creative arts are honored by their practice in the daily lives of students will strengthen the quality of education of all kinds by teaching the meaning of aesthetic and emotional discipline.

All we ask of those in charge is that they respect the resources open to the world and to America through the arts of this country. All we ask is the attention which is due the citizens of this country and the dimension of their lives which the arts can give.

The dancers whom we honor today represent the truly great cultural resources upon which we can draw in this country. By the fusion of European and American culture, the ballet has grown to its own form in its link to elements deep in America. The impact of modern dance, the impact it has made on education, on our country, on its cultural attitudes, is an important element in our future and in our present. I think that as we regard the worth of the arts and as we weigh in the balance the virtues of America, we must pay attention seriously, as educators, as citizens, and in so doing, do honor to the creative expression of this country.

This country is lively, active, progressive, going ahead with its own values, with its own ideas. Our future lies secure when we think of our creative artists, when we think that they represent the true spirit of America. These artists represent this spirit, and for this we can be very proud. Thank you for inviting me.

AGNES DE MILLE

When Miss Joel said that I was here today as an act of love, she spoke the exact truth. I think it would be seemly if I were not here—that is, not on the dais, but down among you. I should love to be. When I was asked to come, although I knew it would be more proper for me to decline, because I am in the middle of rehearsals, I could not. I feel too deeply, I feel too enthusiastic, too affectionate, too admiring and too grateful to my associates here.

One of the pleasures of having been around quite a long time is the amount one can remember and witness and grow to love and share. In my private life now I find bearded young men and very stalwart young women who address me as Aunt Aggie. Although this occasions me some chagrin in my professional and spiritual life—and the two are closer than one might suppose—that situation today gives me a sense of smugness. It is with total, unallayed smugness that I stand here. I've been around. I knew these people *when*, and I don't say this with any ulterior innuendo. They were doing dandy when they started, kept up doing dandy, and they're going just fine right now.

When I entered the profession, which was some while back, there was very little written of any sense about the dance, outside of Havelock Ellis—whom I was forbidden to read—except in French and in Russian — which I couldn't read. Since then a great deal has been written by very expert people, most of it quite good. Torrents of words have been used, arguing for and against every possible esthetic; pointing out every possible cultural change, inflection, result and purpose. But out of this flowing back and forth, out of this miasma of words, certain rock-like ideas emerge from out of our own past few decades: courage, daring, invention, experimentation, real honest-to-God pioneering — as well as the sustaining of great traditional influences. And certain rock-like personalities have appeared. Staunch, enduring, purposeful—it is to such rocks that I wish to make my obeisance this afternoon.

Agnes de Mille Introduces Alicia Markova

When I was younger I was in London and I was going alone to a Diaghilev ballet. This was odd, because my mother

left to right:

Jose Limon

. . . for steadfastly maintaining a high professional standard of modern dance in performances with his company throughout the United States and, this season, in Europe.

Lucia Chase

. . . for providing a brilliant, provocative showcase of new works in the May '57 series of The Ballet Theatre Workshop.

Alicia Markova

. . . whose appearances as Guest Prima Ballerina of the Metropolitan Opera Ballet are a climax to the twenty years during which she has brought her exquisite style and unique enchantment to the American stage.

Jerome Robbins

. . . for extending the expressive range of the Broadway musical theatre through his organic dance concept in "West Side Story."

didn't think I should go anywhere alone. But the onerous duty of following Aggie to every single one of the dance performances she wanted to attend finally overcame her scruples, and I found myself alone, seeing a performance of both *Carnival* and *Aurora's Wedding*. Onto the stage dashed something very very small, very speedy, and with all the voluptuousness of a string bean. It had black bobbed hair—at least I thought it had, because it went by so fast—and it had a diamond band here, and the first thing I said to myself was "Good God, what's happened to Diaghilev?" And eight bars later, I said "Wow!" Well, I don't need to name her.

Time passed, and then I was off in London as a student at the Rambert Ballet Club, and there was a young maiden somewhat older, not very much, decorous, retiring, uncomfortably brilliant. She made all the girls sweat. She didn't make me sweat, because I had long since given up any thought of that kind of thing. But she was just performing the impossible. And then very shortly after that she danced the first *Giselle*, full length, that the English Sadler's Wells ever mounted, and I was present at that. It was a big moment in English theatre history, because the English, out of their strengths and resources, had put together a full-length work, very well done, and they had suddenly found they had an absolutely first-class star to carry it for them.

Then a little later she came to New York, and the rest you all know. And in the course of her years of dancing, she has, I suppose, received every compliment that can be laid at the feet—the very slender feet, triple A—of a very light woman—and I speak, of course, in poundage. She is overwhelmed with compliments, I should say, but she can carry them with honor. I remember one occasion where the incredible, absolute statement was made that she is probably the greatest single ballerina who has ever danced. I saw her the day afterward, and when I got my jaw back to where I could talk, I said, "Alicia, how can you stand this?" She said, "I don't pay any attention to it, I just go and do my *pliés*." "All very well to talk like that," she said, "I have to do it."

She has become the symbol of dancing. She has not only transcended language barriers, she has transcended ignorance. She reaches people who have never seen dancing before. She reaches people who have never heard music before, who don't know they're seeing dancing. They're seeing human emotion, human aspiration, human nobility.

I want to tell her a compliment she doesn't know. One night at 1:30 in the morning, my phone rang. It was a modern dancer, and she was distraught. She said: "You know, I have spent my entire life working against all this. I've had other ideals, and I've pursued another path." "But," she said, "my God, if anyone can do what Alicia Markova has done in the theatre tonight through ballet movement, I'm won over. I have to reorientate all my ideas." That phone call was from Sybil Shearer.

Dearest Alicia, Commander of the British Empire — *(reads citation)*

ALICIA MARKOVA

I am almost too moved to speak. But I would like you all to know how honored I am to receive this Award. There are many of my friends and colleagues here today, and I am happy at their presence. But there is something else that I am also grateful for, something that means a great deal to me.

When I first came here, in 1938, I was presented by Mr. Hurok with the Ballet Russe. I came to the Metropolitan Opera House, theatre I love still, with a Russian company, a Russian partner, and in one of the oldest ballets, *Giselle*, a Romantic ballet. It was very exciting for me.

I have traveled very far since then, in many countries, become acquainted with many different nationalities, doing always what gives me great, great enjoyment, and hoping that it will give as much pleasure to others. I have traveled on and on.

And now, twenty years later, it is most exciting for me to be back at the Metropolitan, where I have appeared so often, once again. But this time I am surrounded by an American company, American corps de ballet, and partnered by an American partner. And the choreography is by an American. Strangely enough, though, I am appearing in what I believe is the oldest opera.

This emergence of American dance and dancers is very gratifying to me. I have always tried to help American artists, the younger artists, to find themselves. It is not a matter of saying "you must do this, you must do that; copy this, copy that." It shouldn't be that way. The thing is to try to influence them to find themselves so that they can create things and enjoy the art. Somehow—I don't know how to ex-

(continued on page 65)

"BALLET IS A BORE"

SAYS FRANCOISE SAGAN

Art Buchwald interviews the cynical authoress of "The Broken Date," French ballet production scheduled to be seen in the U.S. this spring.

Agence Dalmas

Paris Match

Agence Dalmas

"The failure of Francoise Sagan's ballet *Le Rendez-vous Manqué (The Broken Date)*, says our French Correspondent (*p. 97*), marks a defeat for amateurism in ballet." Miss Christout's comment is a succinct evaluation of the shockingly foolish goings-on, in elaborate style, currently being perpetrated in the name of French ballet.

The 22-year-old authoress of *Bonjour Tristesse* and other best-selling novels that are more sensational than literary, is definitely a "big name" in her native France, as well as in other places these days. Her latest effort, a ballet scenario, has been elaborated upon by a group of friends — specifically 29-year-old film producer Roger Vadim (responsible for the zooming career as a "sexy kitten" of ex-wife Brigitte Bardot), who acted as the ballet's director, and Michel Magne, 27-year-old jazz musician who wrote his first score for it. Neither of these gentlemen had ever worked with a ballet—or, for that matter, in theatre before. Choreographers John Taras and Don Lurio were tossed the insignificant jobs of arranging the dancing—Taras for Acts I and III, Lurio for the rock 'n' roll sequences in Act II. Bernard Buffet, current fair-haired boy of the Paris art market, did the decor—the most interesting aspect of the hodge-podge.

The ballet was premiered in Monte Carlo, had a Paris season, and was to open in London on February 18. American producer Gilbert Miller has announced that he will bring it to Broadway for a 10-week engagement starting in May, after a brief U.S. tour. There is talk that *The Broken Date* will also tour Europe and perhaps Russia.

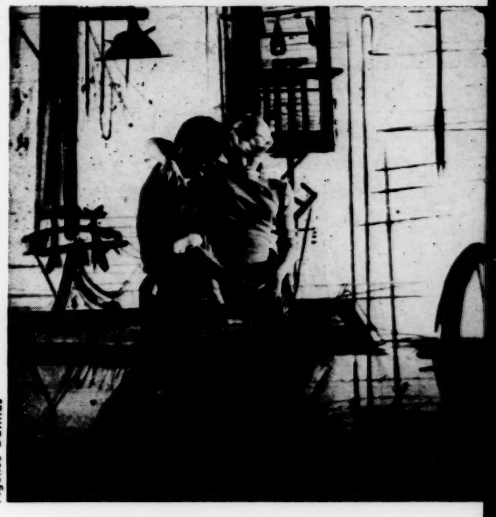
On these pages are photographs, taken in Monte Carlo and Paris, of the ballet and its collaborators, on and off-stage.

Present at the premiere was irrepressible Art Buchwald, who made his reputation as a witty American observer of the European scene in the European edition of the *New York Herald Tribune*, and whose column from abroad is currently syndicated in the U.S. Because he expresses his reactions with such gaiety that the painful situation becomes bearable to read about, we have sought and received permission to reprint his remarks about the Sagan ballet and Miss Sagan as they appeared in the January 28 and 30 editions of the *Herald Tribune*. Take it away, Mr. Buchwald! *L. J.*

(over)

Agence Dalmas

Paris Match



Agence Dalmas

Opposite page:
Top: Slumping Françoise Sagan plays the "one-arm bandit" in Monte Carlo's gambling casino after her ballet's debut.
Far left: Miss Sagan and the ballet's director, Roger Vadim, discuss a fine point.
Near left: Receiving congratulations from friends, including, at left, Jean Cocteau, French poet-playwright-artist, after the Jan. 1 first-night curtain.
On this page:
Left: Bernard Buffet in front of a corner of one of his painted backdrops for "The Broken Date."
Upper right: In rehearsal, ballerina Toni Lander, as another man's wife, and Vladimir Skouratoff, as her meandering lover.
Right: Skouratoff and Noelle Adam, the mistress.

Art Buchwald says:
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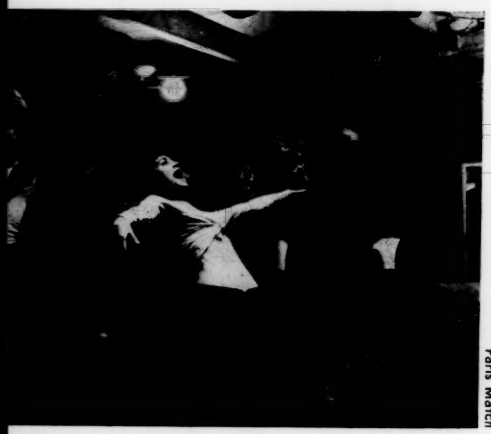
PARIS

Last we k the cafe society of both the right and left banks gathered at the Théatre des Champs Elysées to see a ballet titled "Rendez-vous Manqué" ("Broken Date"). The reason why so many people turned up was because it had been advertised that Miss Francoise Sagan, France's enfant terrible, had written the argument. Stories had leaked out from Monte Carlo, where the ballet broke in, that "Broken Date" could never be shown on "Disneyland," and that there were certain scenes that were so suggestive that they were unfit for the eyes of Princess Grace, because of her delicate condition. These scenes were out for the royal performance, but Parisian first nighters came because they were assured they would see the unabridged version.



Paris Match

We didn't realize what a shocker the ballet was until we saw that Miss Brigitte Bardot, France's latest heat wave, was given the best seat in the house.

The ballet story is basically a simple Paris tale that happens every day somewhere in the city. A boy falls in love with a married wo.nan and vice versa. She has the choice of returning to her husband who is in New York, or staying in Paris with the boy. That's the problem at the beginning of the ballet. How does the audience know? It's written in subtitles on the Bernard Buffet sets.

The ballet opens innocently enough with the boy waiting for the woman to come to his apartment. But while he waits, his friends have a surprise party for him and pretty soon there are some pretty wild high jinks going on downstairs and up.

At the climax of the party a delicious blonde named Noelle Adam and the boy, danced by Vladimir Skouratoff, do a pas de deux in the upstairs bathroom which brings the house down. It was so shocking Brigitte Bardot had her eyes closed during the entire sequence.

The party is over but the woman whom the boy is waiting for doesn't show up. So ends Act. I.

Act II consists of a series of flashbacks. The boy remembers how he met the woman, danced by Toni Lander. It was in a park and they were both listening to the same concert. They kiss and go their own ways. He meets her later outside a jewelry shop and he invites her to his apartment and then into his bedroom. She disrobes.

We don't know if Miss Bardot looked or not—we had our eyes shut on this one.

When we opened them again, the boy was alone waiting for the woman; Miss Bardot was powdering her nose, and our wife was wiping the tears out of her eyes.

The boy finally decides the woman isn't coming, and takes a swig of poison. He then dances over to the couch and passes out. Nothing shocking about that.

Suddenly the door opens and there is the woman. She is carrying an Air France bag, so apparently she isn't going back to her husband. But it's too late because the poison has already taken its deadly effect and the boy has only three minutes left to dance with his loved one before the end, as it must to all ballet dancers, comes to Skouratoff.

That's the ballet in a nutshell.

The audience reaction was mixed. The performers were applauded, the sets were cheered, Miss Sagan received a nice hand

Above, on this page and opposite: Photos taken in Paris during rehearsals.

At right: Since the scenario was ill-suited for ballet, Buffet ingeniously told a good portion of its story by writing it out on a curtain.

Far right: In this scene, the friends of the hero give him a surprise party. One of the girls tries to seduce him, this time without success.

Paris Match

Paris Match

Paris Match

and the next day almost all the French critics beat everybody's brains in.

Not only was the ballet criticized, but editorial comment demanded to know why the Beaux Arts had given $6,000 in a subsidy to the company.

There were threats that the French Parliament might even investigate, calling Miss Bardot as a star witness.

"Broken Date" is scheduled to go to London and then to New York. Whether people will see the Princess Grace version or the Brigitte Bardot version has not been decided on yet.

If the Brigitte Bardot version is shown, the Beaux Arts subsidy could be paid back in less than a week.

PARIS

Mlle. Francoise Sagan, whose ballet "le Rendez-vous Manqué" has cooked up a small storm in Paris, is not too concerned about it. Although she only wrote the argument—that is to say about 100 words of text—she is being blamed for all the ballet's sins.

"I do not care," she said. "I take full responsibility—I am not a coward."

"You've been criticized for accepting a subsidy from the government for the ballet instead of putting up your own money."

"Are they crazy?" Miss Sagan asked. "The subsidy was given to the ballet from a fund for the purpose of helping cultural things in France. It wasn't money we took from the Algerian war.

"I wouldn't put a franc of my own money in that *corrida*. People think I own the ballet. I was asked to write a story for it. At the time it seemed like an amusing idea. Now it's getting funnier all the time. But please don't think I'm going to make a career out of it. One ballet is enough."

It was a tough week for Miss Sagan. Besides the ballet, the movie version of her book "Bonjour, Tristesse" opened in New York and got badly mauled by the critics. Miss Sagan, who saw Otto Preminger's film, said, "I didn't like it, either. I'm glad they didn't like the film—it proves they liked the book." . . .

Miss Sagan is working on the movie script of her latest book, "Dans Un Mois, Dans Un An." She doesn't expect to have much more to do with the ballet.

"Ballet," she said, "bores me."

THE END

CLOSE-UP OF MODERN DANCE TODAY: SYMPOSIUM

In the November issue of DANCE Magazine we started a series of features under the general title of "CLOSE-UP OF MODERN DANCE TODAY." The first of these was devoted to a group of non-objective choreographers; the second explored the dance co-operative and other activities of California teacher Ann Halprin. In January we looked at the Henry Street Settlement, an expansive, expanded community project. In February, Ruth Bloomer of Connecticut College surveyed dance in higher education. In issues that follow we'll look into still more facets of the ubiquitous modern dance.

This month we bring you the first of a two-part symposium. The participants were asked to say, in limited space: ". . . what you believe is the condition of modern dance now—its weaknesses, its achievements—and what you think is its destiny. Please don't hesitate to be utterly frank."

We are hoping that such free-for-alls as this symposium, and others to come, will help clarify the issues of today and the directions of tomorrow.

Next month we hear the opinions of noted performers Sybil Shearer and May O'Donnell; Charlotte Irey, head of the Dance Dept. of the Univ. of Colorado; and Juilliard student Jerry Bywaters.

L.J.

Doris Humphrey

Artistic Director, José Limón Company; Founder-Director, Juilliard Dance Theatre

The modern dance in the U.S. is a mere thirty years old, but it has already had a turbulent history due to its highly controversial and individualistic nature.

The early leaders, following in the footsteps of Isadora Duncan and Ruth St. Denis, prized above all their freedom from the traditional and their discovery of a new language of dance expressive of and attuned to the twentieth century. Each one went his own way. And so there developed not a unified modern dance, but half a dozen intensely personal approaches loosely labeled "modern." This was both a strength and a weakness—strong because it insured a variety of masterpieces due to intense personal convictions, and weak because there was little or no cohesion and cooperation between them.

Nevertheless the 1930s saw a tremendous flowering: companies toured the country and gave many Broadway performances, schools were opened, colleges embraced its principles, shows engaged its choreographers, and critics hailed modern dance as the American contribution to the art of the century.

Then a number of calamities afflicted the new dance, chief of which was the economic situation. No longer was it possible to give a series of Sunday concerts in the Broadway area; touring became financially precarious and was largely abandoned; and many members and choreographers of modern dance companies could not afford to continue at all. It was a serious recession, and the hue and cry went up that the modern dance had served its purpose and was dead or dying. At this point the moderns might well have succumbed to their crushing difficulties, particularly because of their inherent weakness—the lack of teamwork and cooperation. There was no strong national or even local organization to hold them together, and they clung perilously to their fierce independence.

But the imminent collapse did not occur. Such is the vitality of the movement that, far from fading away and becoming an incident in dance history, as was predicted in many quarters, the 1950s have seen a resurgence. This has been particularly noticeable in the opening of hundreds of new studios, with thousands of new students in them, across the country, and in the demand from more and more colleges for teachers. Educational dance is flourishing. In the professional field, fifteen or more companies continue to exist and perform, mostly on the fringes of New York City; modern choreographers are in great demand for shows and television; and the few existent touring companies are increasingly successful. Summer theaters call on modern dancers consistently not only in the popular field but in the art festivals, notably Jacob's Pillow, the American Dance Festival (Connecticut College), Theatre Under the Stars (NYC), the Empire State Musical Festival, and the Boston Arts Festival. It is also a source of pride that the U.S. State Department has in the past few years selected the Martha Graham Co. and the José Limón Co. to represent this country on long tours abroad.

However encouraging this may be, it has all been done under the most desperate circumstances, with far too great a cost in uncoordinated effort. It is high time that modern dancers consolidate their resources, rescue their masterpieces from the past, prove their talent in new productions, and make common cause in presenting their achievements of the last thirty years.

Margaret Lloyd

Dance Critic, Christian Science Monitor; Author of Borzoi Book of Modern Dance

The greatest need for modern dance today is mutual respect throughout the field—a welcoming attitude toward the new innovators as well as high regard for those whose innovations have become established.

Modern dance cannot continue indefinitely in a mold set by its early pioneers. Indeed, it has not. The pioneers themselves have changed, and so have their conceptions. Only what they *have* done is now hallowed tradition, and what they *are now doing* is viewed as a natural outgrowth of their original discoveries.

But let a new adventurer come along, blazing new trails, and he is called just

Walter E. Owen

Herb Flatow

left to right:

DORIS HUMPHREY

MARGARET LLOYD

JACK COLE

that—"an adventurer"—"a charlatan." His art is "chi-chi," his followers "a cult." He is "trying to be different," "to attract attention." He is either "half mad" or "a freak." Similar accusations greeted the innovators of the past.

That an artist can be at once off-beat and on the beam has been proved over and over again. Modern dance was born of revolutionary ideas, as startling for their time as some of the latest trends are for today. It is free dance, live dance, and it needs constantly to be recharged to keep alive and free.

What if this artist prefers to build a composition, not on psychological experience, but on the experience of dancing—or, perhaps, simply of walking? If another abandons sequential phrasing for seemingly disjointed movements? Or inserts large pools of stillness as episodes in activity? Or if still another uses the body, and its parts, in relation to objects, to light and shade, along with space and sound? Or breaks up the conventional dancescape, as a modern painter breaks up a landscape, to make an abstraction?

Every creative dancer of strong individuality is bringing new insights into the expanding universe of dance. And of music, too, it might be added, when we consider the musique concrète, the whole-tone row, the isolated tones, and other effects that double the challenge of the most modern dancing.

So let the nonconformists treat the body like a mathematical figure, an automaton without emotion, moving in unpredicated and unpredictable ways. Let them model in inner—or outer—space—make novel reckonings of time—and see what we can make of it.

On the other hand, let not the scientific explorer dismiss the work of human values as so much "schmalz." Let not the abstract impressionist pronounce the work of the abstract expressionist "old hat." Let the experimentalists be grateful for the compounded heritage which serves them as springboard into the unknown. And let the rest of us be grateful for the experimentalists.

Jack Cole

Hollywood and B'way choreographer, currently represented on B'way by "Jamaica"

The modern dance, like God, is everywhere present today in our theatre and performing arts as an influence and stimulant, and almost completely non-existent altogether as an organized movement with recognized and active leaders, a consistent informed audience, and friendly sponsorship from an increasingly interested community. Except for scattered performances by Martha Graham and José Limón, most modern dance activities center about the college, university, teaching and settlement community. The protesting voice has become a well mannered, well informed behind-the-scenes director and stimulant to other allied activities. Indirectly the public sees much of modern dance in all of our musical comedies now playing on Broadway and on many of our television shows, and, to some degree, in our ballet companies.

That the end result seems less decisive and well formed than the brave beginnings is a phenomenom that must be accepted as the natural course of events of all good revolutions. Now that the original causes—Duncan, St. Denis, Wigman, Graham, Humphrey, Weidman—are either not with us any longer or perform rarely if at all, the personal energy of these artists has been removed from the protest, and we have largely left the indirect influence, the teaching method, the biographical books, the "random thoughts about," etc. The decisive personal gesture has receded considerably.

Economic factors have changed drastically since the late '20s and early '30s, and new means must be found to create a reasonably secure atmosphere for crea-

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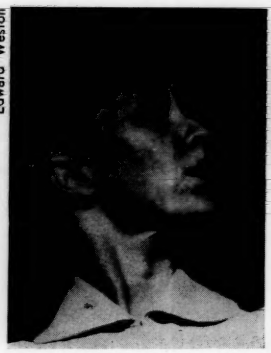

Edward Weston

Bob Willoughby

left to right:

CARMELITA MARACCI

EUGENE LORING

tive work, training of dancers, experimental work. Frontiers are all about, and new dancers and choreographers must certainly come forth. The fact that in a period of very safe theatre Jerome Robbins mounted *West Side Story* augurs well. Television and motion picture continue to be wild, unexplored mediums for the dancer, and point indirectly to our mid-century problem of the personal and unique artist who must work through a group medium. It takes longer, as do all democratic procedures, but it will happen in spite of them. Now let's all go out and buy our tickets for Martha's spring season and be grateful for the opportunity.

Carmelita Maracci

Concert dancer synthesizing ballet, modern, Spanish idioms: teaching in Hollyw'd

What modern dance do you mean? The modern concert dance program of fifteen or twenty years ago that we saw scarcely but eventfully? Or the modern university Oedipus-barre? Or the New York show style?

The first, and for me the only significant category, has disappeared. The modern concert dance (Wigman, Graham, Kreutzberg, *et cetera*) was a career, and in the instance of Wigman a destiny. War and its attending horrors were no deterrent. People of this magnitude kept, alive or *toten*, the initial urge to work. Salable reactions were negligible to the life's work. Styles were personal, regional, earth-weary, rebellious, mystical and entirely unique—exciting because of the individual's courage to let us participate in his world. Be this world vast and soul-weary like Wigman or labyrinthian (Graham) or the Baudelerian *wunderkinde* of Kreutzberg, we felt enriched or threatened. We participated or we rejected, but we were provoked.

Kreutzberg was the most theatrical; even his revolutionary dances were artful and palatable to those who might otherwise be offended, because they were personal revolutions and were not shaped by political opinion.

Wigman's dance was earth-searching, soul-weary; and from a woman whose boundaries were wider, if Germanic, the stage was her earth—the vista a wasteland of purple nights peopled with figures of despair and longing. But an achievement in the recognition of space is not the feeling of heaven and ascension. The heavy sky never opened. She was engulfed in layers of Bosch-like nightmares.

Martha Graham never failed to disturb. I myself knew several people who attended her performances even though they were in total disagreement with her approach. Somehow they marveled at her devotion. The over-all impression of joylessness was both shocking and appealing to people with like emotional disturbances. This was the cinema-montage-frame school of a definite high discipline; the internal frenzy was ordered in space.

I do not (and this is no regret) remember the sound accompaniments for these works except to say that they were no more offensive than the scores of Delibes or Adam perpetuated by the ballet. The limited financial means of these individuals made musical collaboration of outstanding quality impossible. An example to the contrary was Louis Horst's score for Graham's *Frontier;* though not musically important in itself, it was inseparable from the total conception.

The university modern dance today leans heavily on literature and massive theme and is seldom more than derivative. It invites dance composition without proper preparation. By proper preparation I mean at least ten years of study. It encourages too many people to enlist in dance as if it were a sport, which it is not; something in which one "participates" for a few semesters and then forgets until the day when one can say to one's children: "I was in Oedipus Rex."

The modern show style is not interesting to me because I am concerned with the possibilities of dance as an art. It functions as a job provider and utilizes only those movements which can be purchased. It has been called art—near art—almost as stimulating as near-beer would have been to H. L. Mencken. The support the latter dance receives is a reflection of taste, and this image is sometimes as shocking as the mirrored reflections of Goya.

The modern concert dance of fifteen or twenty years ago inspired hope that modern dance could continue to stir within us the deep wonders of the sound and the fury.

Eugene Loring

Ballet and film choreographer; Director of American School of Dance, Hollywood

When I criticize the modern dance, I am criticizing the ballet at the same time —if not for the same reason, at least from an opposite pole. Both forms of dance suffer from the same thing that plagues society—intolerance, cultism and snobbishness. Modern dance is still fighting an old and tired revolution. Ballet has, to an inadequate degree, recognized that revolution against stilted and sterile forms, but modern dance has taken on the faults of "old" ballet.

I see no reason for knowing where "modern dance" leaves off and ballet begins or vice versa. Why not learn to dance and choreograph according to the demands of the mind and heart without regard to what form of dance it is or should be?

I have used the allusion to writing many times, but I will use it again to clarify what I mean when I say that there basically is or should be no separation between ballet and modern dance. Gertrude Stein and James Joyce did not use different words than Tennyson or Longfellow. They merely used them in a different way or form. No good writer denies himself any part of the dictionary. He uses any words that best express his idea. Thus a dancer or choreographer should not deny himself the privilege of using any movement, regardless of source, if it most explicitly expresses his idea. The denial of validity because of source or association to me is bigotry.

I am sure that Fokine, in creating such great works as *Petrouchka, Scheherazade,* or *Firebird,* was not worried whether the movement was modern or ballet. He merely tried to find the best way of expressing himself within his time.

Modern dance is still pre-occupied with the ugly and esoteric. This is a denial of beauty and sanity. It is strident and refuses to be lyrical. It is severe and seldom graceful. It wallows in introversion and suffering as if joy never existed. Its humor is coy, cute, or lightly satirical, as if robustness were a sin.

The chief failing with modern dance is its cultism. By this I mean blind allegiance to demigods without independent thinking. Almost every "modern dancer" must belong to an insulated group or else become the "white god" of his or her own group. This is an expression of fear—fear that by exposure the "art" will dissolve. It is the present day "ivory tower," insulated from anything not considered "art" or their particular brand of "art." This applies, too, to the critics who believe that London, Paris, New York City, and Moscow are the only inspirational capitals of the world.

The inability or willful refusal to codify the modern dance indicates stubborn isolationism and self-centeredness, and proves my point.

I am not carrying a banner for the cause of ballet—it suffers from the same or opposite faults.

Why don't we just dance?

Part II Next Month

AFRICA

PHOTOS BY ELIOT ELISOFON © TIME Inc.

TEXT BY PEARL PRIMUS

noted dancer and famed photographer explore the interior of the "dark continent"

Several years have gone by since my feet first sank in the sandy earth of Africa. But it is like yesterday, for my ears still hear the soft whisper of the giant palm trees, my eyes still see the fog, milk white, lifting in the early dawn like a curtain to reveal the drama of the people. The drums still sound in my head like an orchestra of all the earth, and the chants lift me beyond the tallest trees and the highest clouds. My body still dances with the unquenchable fire which is Africa.

I cannot write as one who merely looks on from the outside. I write as Omowale, "Child Returned Home." I write as a dancer whose feet know the rich rain forests of Liberia, the crowded markets of Ghana and Nigeria, the deep sandy earth of the Congo, the plunging valleys of Ruanda Urundi.

To thoroughly cover the topic of dance in Africa, I would need to write several volumes. If, even, I were to consider the dances of only one tribe, I would not be able to fit all the material into one article, for dance in Africa is not a separate art, but a part of the whole complex of living. I shall try here to capture its essence.

Let us review a few vital facts before we begin our discussion of the dance. Africa is a country of tremendous contrasts. A continent three times the size of the United States, it is the home of hundreds of tribes speaking over seven hundred different languages. Within a relatively small area the world's shortest people live separated from the giants of the earth by only a narrow mountain range. The traveler can move from regions of sweltering heat to areas of eternal snow, from seemingly endless desert sands to thick fertile forests. Cities with skyscrapers and traffic jams, with cars careening at fantastic speeds along wide, splendidly paved boulevards, mushroom in contrast to villages where the automobile has not yet reached.

Is it any wonder then that contrast is an important element in the dances of Africa? Is it any wonder that in one area we find the subtle hypnotic sway of the Bushongo, and in another the splendid leaps of the Watusi?

Dance was and still is of vital importance in the life of the African people. I do not usually say much about the dances in the cities of Africa, for these cities are very much like parts of America and Europe. Many of the people dress as we do here. Many have been to England, France, Belgium, Italy, America and Canada and have studied all branches of science, law, and politics. They listen to the radios broadcasting the news from Europe. And when they dance, it is the fox trot, the rhumba, the waltz, and, yes, even the Lindy hop. The native dance is often called *Pagan* and in many cities is completely forbidden by the officials. The *Hi-Life*, which is a dance now common along the entire west coast, is the African version of calypso. While it is most exciting and enjoyable, we must leave it and travel up-country into those areas where every important phase of life is still accompanied by dance.

Here people still use their bodies as instruments through which every conceivable emotion or event is projected. The result is a strange but hypnotic marriage between life and dance. The two are inseparable. No child could be born, no man buried without dance. They dance the sowing of the seed and the harvest, puberty rites, hunting, warfare. They dance for rain, sun, strong and numerous children, marriages, and play. Love, hatred, fear, joy, sorrow, disgust, amazement — all these, all other emotions, are expressed through rhythmic movement.

As if their bodies, developed through centuries of dance, sunshine and struggle, were not enough to portray their emotions, they created powerful rhythms and songs. Their artists carved fantastic masks, and their designers created strange and wonderful costumes. Priests, warriors, hunters, doctors were primarily dancers. I once knew a herbalist, as the native medicine man is called. When he moved, he seemed like fire plunging with terrifying control into space. He would wrap himself around the trunk of a tree and, using his long arms and neck, he would become a serpent. Then, filled with the healing power of the god he invoked, he would unwind himself and encircle the sick. (The snake is the symbol for many things, among them the healing power.) So he would dance until the spirit crept from him.

Now, let us discuss the ceremonies of fertility, birth, initiation, engagement, marriage and death. I group these under the

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Seven-foot tall Shilluk warriors of the Upper Nile, armed with spears, clubs and shields, challenge the threat of an imaginary enemy. This annual War Dance, symbol of older rituals, is followed by a shorter dance celebrating peace.

A Bapende dancer with a mask demonstrates some of the intricate movements and leaps for his apprentice. This is usually done in the dancer's yard in the soft sandy earth characteristic of this region. The great dancers of Africa are those who have spent years as apprentices to the masters. They in turn become the guardians of tradition.

term "Life Cycle," for each normal individual within a tribal set-up passes through each phase. These ceremonies are mostly religious in nature.

Among people living along its banks, the river is a symbol of fertility. It overflows onto the land, thus watering and fertilizing the soil. It rises sometimes from an unseen source and journeys with its burden of life to the larger waters. So it is at a certain time during the year, before the seed is sown, that the women come forth dressed in the green of growing things. Like an endless river they move, their bodies fitting one behind the other — curve of abdomen into curve of back! — each hand, each foot, each head moving alike!

There are many types of fertility dances, for no two tribes have identical folkways. But each fertility dance has the same purpose. Each one is a prayer before the sowing that the seed may take strong root and grow well. Aside from the hypnotic beauty of these dances, there is a very interesting concept involved. The prayer is not only offered for fertility of vegetable and animal life, but also for the fertility of thought. If a chief has to make a great decision for his tribe, the dancers are called forth and they dance so that his mind will become fertile with strong thoughts.

The ceremony which accompanies birth varies among the tribes. In certain areas these dances are done at the actual planting time; in other areas only when a child is born. And in still other areas it is the pregnant woman who dances "for the birth." Among the people of Makamba, a certain dance, the *Ikinyabugiga*, is done only when twins are born.

The next of the great religious ceremonies is called the Initiation, or, more correctly, the period of the Initiation known to us as Rites of Puberty. This is perhaps the most important and fascinating of all the phases through which man (and woman, too) must pass. Bared of its camouflage, the Initiation means simply this: "Man cannot live with Fear. Man must meet Fear — conquer, or be conquered by it." So it is that from babyhood the individual is prepared for this meeting with Fear. The child is prepared physically, psychologically and mentally to endure the most severe tests. Then at a specific time (varying with the tribe) he is placed on his own to face Fear. Fear may be in the form of masked

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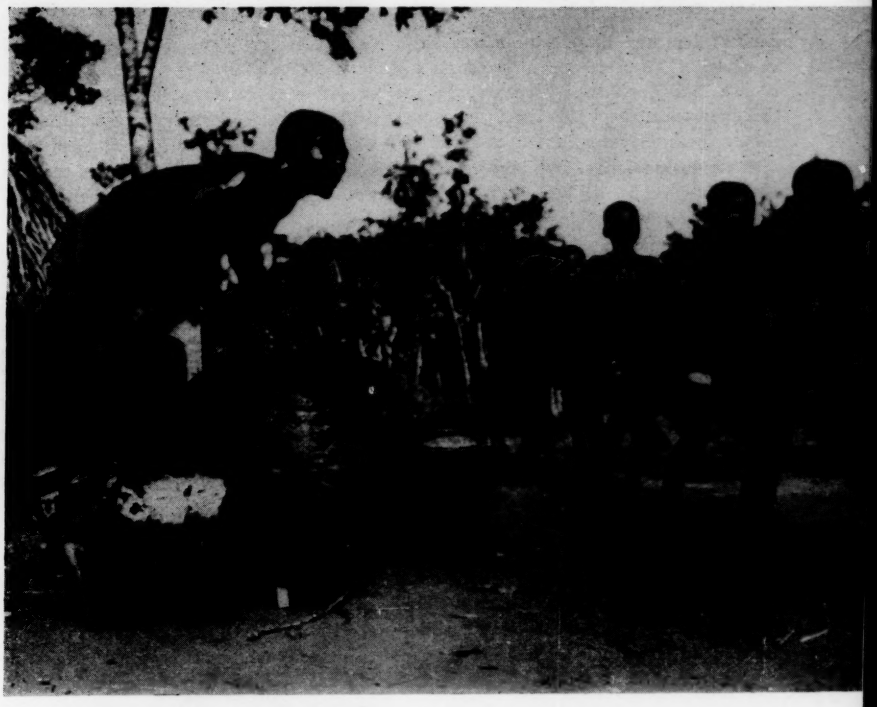
Above: A Pygmy woman dancing. No one is too old to dance. The Pygmies inhabit the area of the Ituri Forest in the Belgian Congo. Once so formidable and numerous that the warriors of the powerful Bakuba tribes were forced to admit defeat before their "unseen armies," the Pygmies now live in quiet villages. Here an old woman dances in response to the vigorous chanting of the group. In the eyes of her people, not only her dance, but also her age command great respect.

Below: Boys rehearsing the dance with which they will return to their villages after the rites of the Initiation. Not only is strict emphasis placed upon the technique, sequence, timing and execution of the dance, but the student is drilled in perfection for years before the actual tests of strength. When he has passed through the period of the Initiation, the perfect dance he has learned in the bush schools "becomes a vehicle in which his soul can soar to the heavens."



At right:
Bayaka dancers demonstrate how initiation masks are worn. Made from one piece of wood, the dramatic masks are quite large and are carved to give the effect of heaviness. In the actual ceremony, in the semi-dark, the entire body is covered so that no part of the dancer gives away his identity. He is at that time a manifestation of an ancestral spirit.

At left:
The village dance circle moves unbroken, but this little miss has no regard for tradition. Typical of all children, she will learn the dances of her elders by imitation. Later, however, she will be taught the intricate steps, the meaning, the sequence, and the technique of the dance.

dancers depicting the ancestors returning to chastise. Fear may be in the form of silence and loneliness. Fear may be in the endurance of physical pain, hunger, thirst. Fear may be in the thunder of seen or unseen forms. Whichever way it comes, it must be conquered. Those who fear the passage of the Initiation remain forever as children. They cannot marry. They must run in the fields and endure the scorn of their society. Those who conquer emerge as men and women ready to take up the occupations of life — to marry and to augment their tribe.

Many of the dances accompanying certain sections of various initiations are still done in the privacy of fenced-off areas by the members of secret cults, but many others are known. The newly initiated dance with the pride and power of their conquest. These dances are so energetic and compelling that they seem spontaneous, as if created on the spot. The truth is this: During the period of childhood and the actual preparation in the bush schools the individual learns these dances. Not only is strict emphasis placed upon the technique, sequence, timing and execution of the dance, but the student is drilled in perfection. But in the Initiation, when he conquers Fear, a new element is added to the dance. He has lived through this period—he has experienced the terror and the exultation. Each cell in his being is drunk with the wine of ecstasy. He is a human volcano. The technique, the sequence he has learned becomes a vehicle in which his soul can soar to the heavens. Where before he merely jumped because he should, he now defies the laws of gravity. He soars through space because he must. Where he was taught the technique of a turn, he now becomes a top, spinning himself into the earth. So he returns a man to the village he left as a child.

Among most of the tribes, the ceremonies of engagement and marriage are still accompanied by dance. In Makamba, the tip end of Urundi, the maidens dance their acceptance of proposal. Imitating the crown bird, they dance in a circle. Then with tiny running steps, they fly down the green sloping hills and seem to disappear in the vegetation. But in most areas it is the marriage which is the occasion for feasting and dance. Sometimes the ceremony is exceedingly simple. After a brief reminder about the role of a good wife by her maternal uncle, the bride takes her belongings and follows her husband to his house. Sometimes the entire village gathers as the native priest chants his blessings, and the dancing will go on long after the bride has left the compound.

Then the last phase—the final passage —or, as the Bushongo people say, "the return"—Death! The spirits of the ancestors are all around, never wandering too far to return either to help or to punish the living. In certain tribes, when a person dies, it is the duty of the living to rejoice and to celebrate with great dancing, so that the spirit of deceased will not feel slighted. Sometimes by dance and song the spirit is encouraged to journey to a place of rest before returning.

But for the people who live with the

magic language of dance, these occasions for dance are not enough. There are dances to accompany the hunt. Even now among tribes where hunting is becoming an occupation of the past, man still dances the glories of the big hunt. They still costume themselves in spectacular skins and vines, and, to the throbbing of drums and bells, they stalk the imaginary animals of yesterday.

Another group of dances which speak of the past are those done by the warriors. Today most of these dancers are old, but they need only the whisper of encouragement to bring forth the powerful war dances of their youth. Old men, I said, but once the cry is sounded, once the chant begins, wrinkles disappear, thin bodies become powerful, the squinting eye opens — pierces the present! The war dance begins! The mantle of age is flung aside — for a while.

There are dances which are the property of certain occupations. For example, the bronze workers of Benin, Nigeria, can tell exactly what type of work a man does, how long he has been doing it, and what level of achievement he has attained — all by his dance. There are dances which accompany story-telling. Legends and tribal histories are told in words and with dance. Secret societies have special dances. Medicine men or herbalists are trained to excel in certain dances. There are dances to ward off sickness and those to cure illnesses. There are those done at the harvest time and those done to welcome visitors. Among the most exciting are those like the *Atillogu*, which shout the joy of just being alive. Most lovely are those which portray the beauty and grace of the chief or the tribe. The Royal Dancers of the King of the Watusi dance his elegance, his strength, his invincibility. They say he is as graceful as a bird, as swift as lightning. When he speaks they cannot move and when he is absent they must not be seen, for they are his voice. I see them now, their hats waving, their bells sounding over the hills, their faces brilliant with ecstasy, their skins gleaming under the golden sun. There are countless others. We can sum up by saying that any occasion within the life of a tribe is one for the dance — for dance is life.

Who is the African dancer? Does everybody dance? Perhaps I should answer the second question first. Though everyone in a tribe does engage in a dance at one time or another, everyone does not dance. There is, I have found, a sharp distinction between the trained dancer and the person who "just dances." The person who "just dances" is one who picked up the dance in early childhood, who was trained in the dances necessary for his initiation, and who just enjoys speaking with his body. Some of these are really terrific, but are still not considered as dancers by their tribe. My eyes caught a man who, filled with the knowledge that his wife has given birth to a new son, leaped down the street singing, and another who rolled in dirt rending his clothing because of a personal disaster, and a woman turning round and round in the river embracing it as the symbol of fertility . . . yes, my eyes caught these as dancers.

(over)

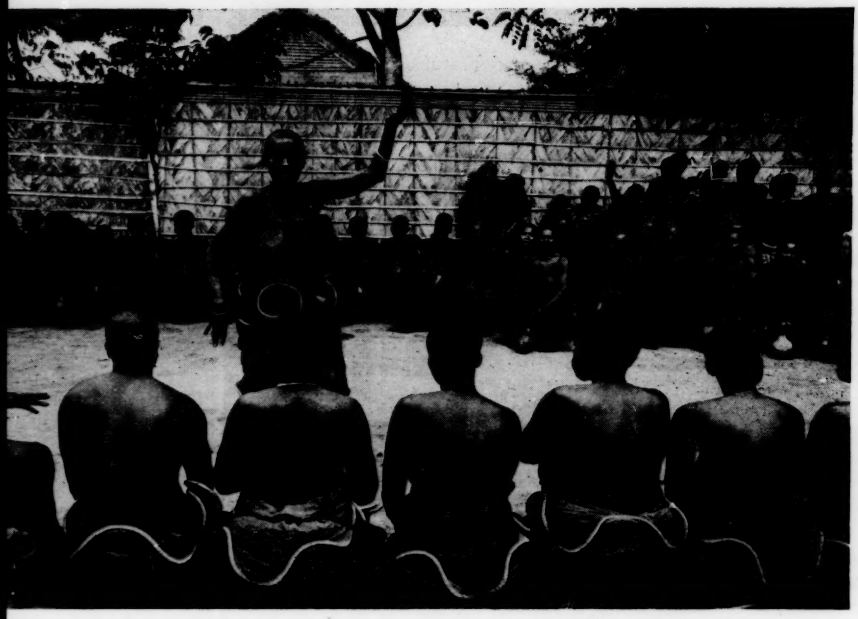
Left: Bope Mabintshi Nyimi Bushongo Itshembe Kosh, King of the Bushongo people — "Representative of God on Earth." Seated on his magnificently carved stool, he holds the royal staff and knife—insignia of his office. Beside him is the ceremonial drum called by his name. His costume of "velour de Kasai," brilliantly decorated with colored beads, cowrie shells, leopard skin, great red, black and white feathers and hammered brass rings, is so heavy that the king cannot stand or walk in it. His is one of the most ancient of the kingdoms of Africa.

Below: The Iminimwanga of the royal wives of the King of the Bushongo people is a dance done in honor of the King (above). Combining maximum grace and beauty with unbelievable precision, the dancers move to the hypnotic music of chants and gourds struck on the ground. Their costumes are elaborate. The skirts of "velour de Kasai" are wrapped many times around to give extra fullness to the hips. In this picture an ancient soloist raises her left hand to greet the King.

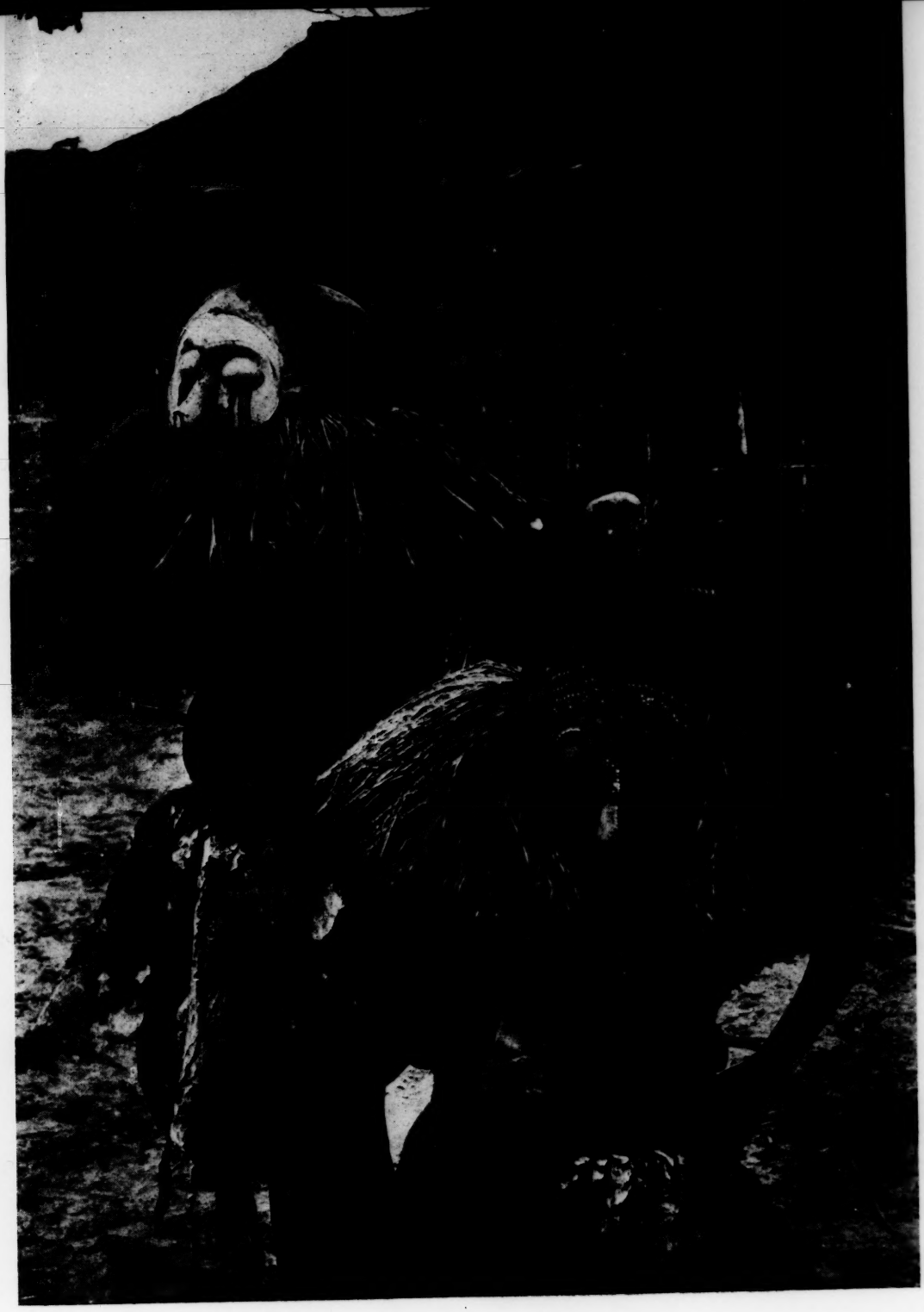
The professional African dancer is one trained from childhood to be a dancer. He is apprenticed out to a master, usually the oldest of the dancers, but a most powerful one. Aside from the training for adulthood which is given all the children, the dancer-to-be learns the traditional dance. He learns it as his ancestors did it — with exact precision. Then he is encouraged to add to this his special talent within the framework of the traditional. He is taught to shade and vary the intensity of projection. But more important than technique, projection, or traditional steps and sequences the young dancer is taught his purpose, his function. He is told that he is not one, but that he is the entire tribe. His body is an instrument with which he can speak for his tribe and through which God can speak. This body must not be abused, but must be kept in readiness at all times.

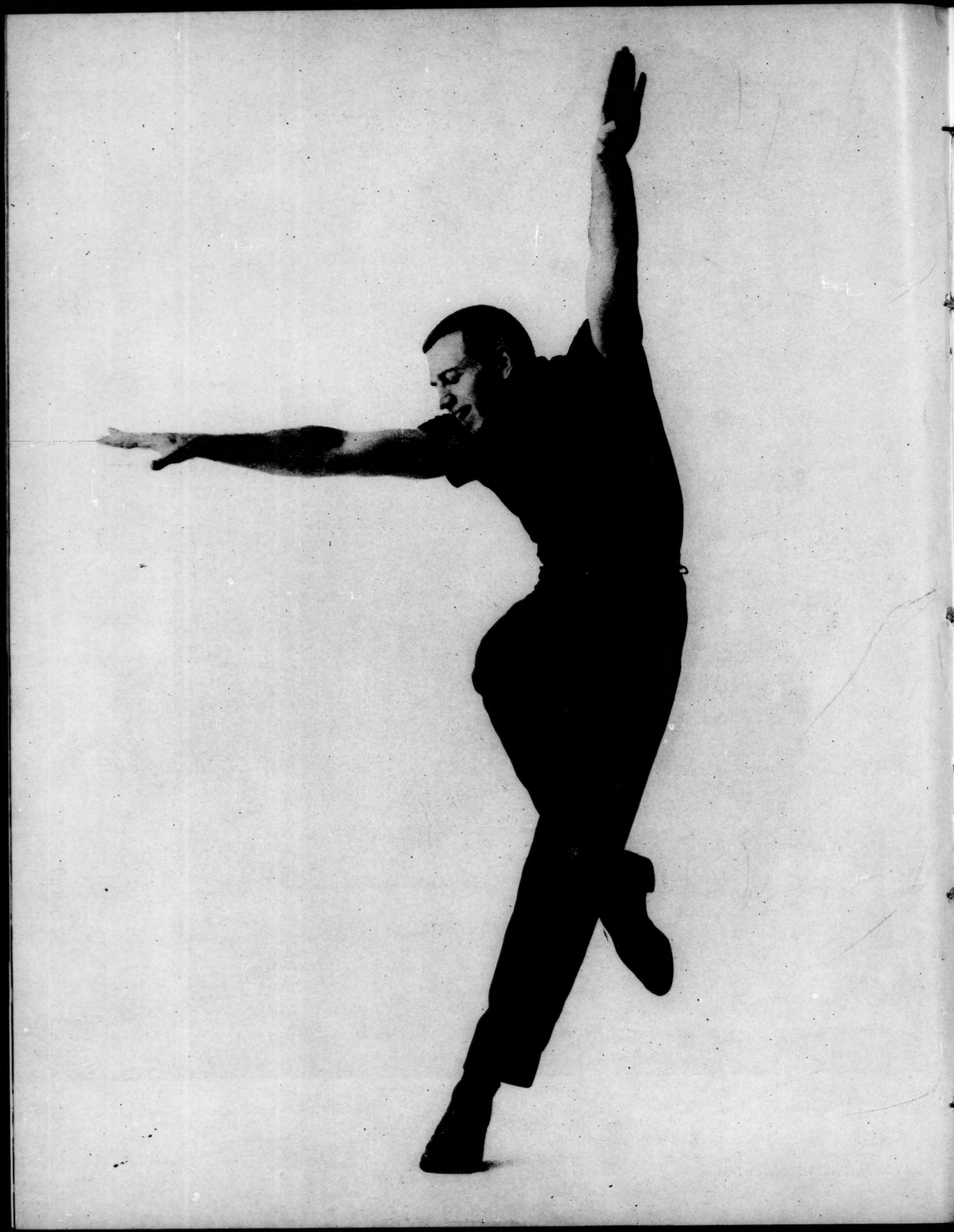
In days now part of the past, the dancer held a high social position in his tribe. His was the profession of dancing. He was necessary to all ceremonies, all feasts, all occasions which involved the health and well-being of the tribe. In return for his services the tribe fed and clothed him and provided for him in his every need. He was left free to dance. Outside of his

(continued on page 90)



Opposite: Masked dancers of the Bapende tribe prepare for the "Nkanda" (Rites of the Initiation). The Bapende people are located in the Kasai-Sankuru region of the Belgian Congo. These masks are made mostly of straw. Two large cylindrical eyes are the only features present. Though the name "Minguangi" can be given to all the masks pictured here, it is usually applied only to the round, flat masks similar to the one at the extreme right. This is also marked by a fringe of straw and feathers. The bodies of the dancers are completely covered with a tight-fitting costume of finely woven cloth made from fibers with neckpieces, wrist bands, skirts, and anklets of raffia. The dance is characterized by the rapidity with which the limbs move in contrast to the sinuously vibrating body. The stripes accentuate the angularity of the dance movements.





Photograph by Zachary Freyman: Text by Saul Goodman

JOHN BRASCIA

From football quarterback to award winner for the best dance performance in a Broadway musical is something of a feat, especially when both are accomplished in two short years. And from partnering Marilyn Monroe to partnering Alexandra Danilova might be the high points of an entire career. But these events are only part of the recent dance activities of John (or "Johnny," as he is referred to by most of his colleagues) Brascia.

In 1951, Johnny was chosen to play on the All Southern California football team which comprises outstanding players from local schools.. His proficiency earned him a scholarship at U.C.L.A.

Before the school term started, students were placed for extra work at Hollywood film studios. Roaming through a studio, Johnny noticed a call for dancers. Thinking this meant social dancing, he auditioned. The casting director, assuming that only trained dancers would apply, made his selection on sight. But when Johnny found out what he would be required to do, he bowed out gracefully.

But the idea of professional dancing appealed to him, and he soon enrolled at the Hollywood dance school of Sid Tracy, a former vaudeville hoofer, who wisely recommended that Johnny study ballet. His ballet instructor was Michael Panaieff.

At a movie studio dancers' audition, Johnny was seen by Jule Styne, then selecting his cast for a forthcoming Broadway musical. And so, in 1953, Johnny was ensconsed at the Mark Hellinger Theatre, where he had the dancing lead, as well as a speaking role, in *Hazel Flagg*. For his performance, he won the Donaldson Award and the Outer Circle Award given for the first time to a dancer by the New York representatives of out-of-town newspapers.

Six months later, Johnny was Hollywood bound with a movie contract in his pocket. He was seen prominently in *White Christmas*, in which he danced with Rosemary Clooney; in *No Business Like Show Business*, opposite Mitzi Gaynor; and in *Meet Me in Las Vegas*, where he danced the Hermes Pan version of "Frankie and Johnny" opposite Cyd Charisse. This number won numerous awards throughout the country as the best of the year.

In 1955 Johnny teamed up with Vera-Ellen for a Las Vegas night club engagement. Last year, he spent six months on a night club tour with ballerina Mia Slavenska. The theme of their act was "Ballet vs. Jazz," an amusing theme for Johnny, whose formal dance training has been exclusively in ballet (but whose appearances thus far have been confined to jazz and blues dancing).

His television assignments have included six appearances on the Colgate Comedy Hour with Vera-Ellen (dancing to his own choreography), a number with Helen Gallagher on the Ed Sullivan Show, and feature spots on the Durante and Ben Blue Shows.

When the current Broadway musical *Oh, Captain!* went into rehearsal, Johnny was selected to partner Alexandra Danilova. But out-of-town tryouts being what they are, their big number was cut out because the show ran too long. He is no longer with the show; but he did relish the experience of working with director José Ferrer as well as with Danilova.

His immediate ambition? To do more choreography for television and, more important, to become a "dancing leading man," a category occupied on Broadway at varying times by Fred Astaire, Gene Kelly, and Ray Bolger.

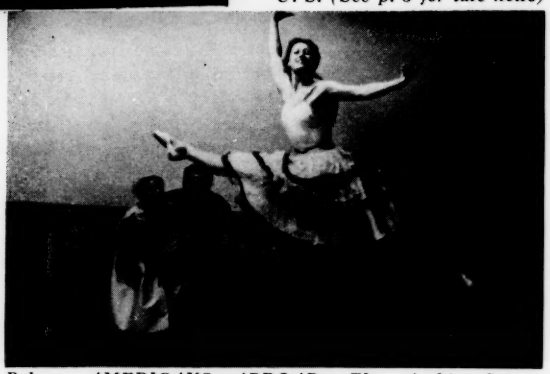
IN THE NEWS

Paris Match

FIRST WESTERNERS IN USSR: According to reports, Liane Daydé and Michel Renault, stars of the Paris Opera Ballet, scored successes in Moscow. Left, bundled up à la Russe, they observe poster announcing their Dec. 29 Bolshoi Th. perf. Below, they watch Soviet ballerina Maya Plisetskaya, who wrote article praising the pair. Following them to USSR was U. S. ballerina Alicia Alonso, also heartily received, who at press time had not yet returned to the U. S. *(See p. 3 for late news)*

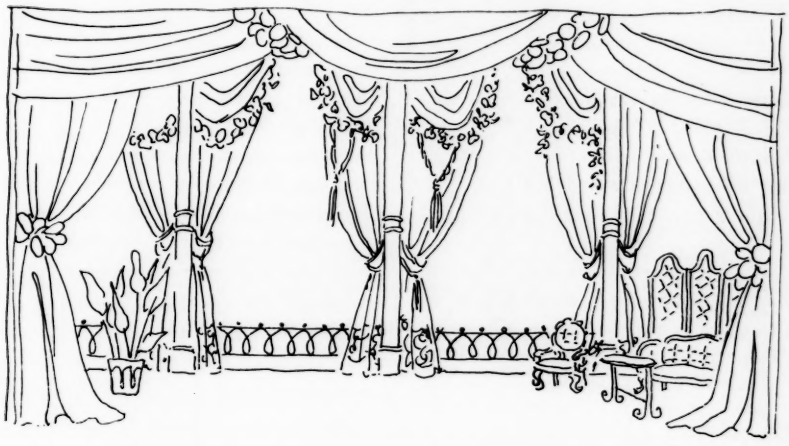
Photos by Fremont Davis

WEIDMAN ON TEACHING TOUR: Charles Weidman is shown above demonstrating his famed kenetic pantomime technique at the Evelyn Davis Dance Playhouse, Washington, D. C. He temporarily interrupted a nat'l tour of schools and colleges to choreograph B'way musical "Portofino."



Below: AMERICANS ABROAD: The Archie Savage Dancers, Los Angeles co. of 11 dancers, 2 drummers and a singer, left the U. S. Feb. 1 for a tour of 18 countries, mostly in Europe. Headed by TV-movie-nightclub star Savage, sponsored by Irwin Parnes, the co. presents a kaleidoscope of Afro-American dance. Pictured are some of the group in "Ooh Digga Da" (Savage not shown).

Twenty-first in a series of YOUNG DANCER "STORIES OF THE BALLET" by REGINA WOODY, illustrated by ARLINE THOMSON



Gaité Parisienne

Ballet in one act
Music by Jacques Offenbach
Choreography by Leonide Massine
Book, scenery, and costumes by
Comte Etienne de Beaumont
First presented by the Ballet Russe de Monte Carlo at the Theatre de Monte Carlo, April 5, 1938

For twenty years, Massine's *Gaité Parisienne* has been a favorite of American audiences in every locale reached by the Ballet Russe de Monte Carlo. They love its infectious Offenbach score and the high spirits that constantly pervade the dancing. And for many spectators, the ballet evokes a nostalgic era in which Alexandra Danilova brought her Slavic spirit to the role of the Glove Seller, while Leonide Massine flashed his black eyes as the little Peruvian. Frederic Franklin, too, is affectionately remembered as the handsome Baron.

Gaité Parisienne takes place in a restaurant, an elegant plush-and-chandelier one, perhaps like Maxim's of Paris at the end of the last century. As the curtain rises, the restaurant is not yet open. Waiters and charwomen are enjoying a bit of horseplay before the paying customers

(over)

arrive. The Flower Girl, a real favorite, sets up her stall. But it is the Glove Seller who is beloved of all, and she makes the most of the attention she attracts when she comes to work.

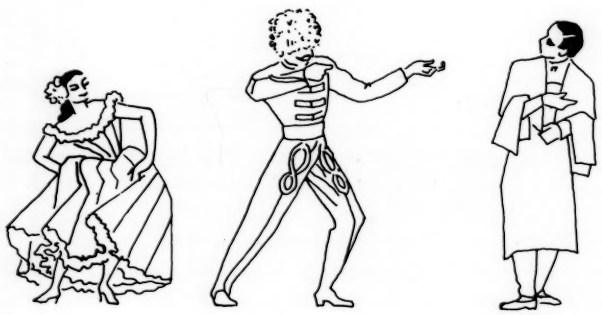
A Peruvian, in high spirits at the idea of a night on the town, arrives carrying his carpet-bags and bounding and wriggling like a playful puppy. Everything delights him, particularly the lovely ladies. And so eager is he to sample everything romantic at one and the same time, that he dashes about, stopping just long enough to each spot to enjoy a kiss, a swift embrace, or a glass of wine. Naturally, the beautiful Glove Seller attracts him. But even while he is being fitted with a pair of gloves, he prances excitedly in place.

Now the Baron enters, and instantly the Glove Seller is smitten. They pair off eagerly. The Peruvian is not abashed at being so summarily dismissed and sets himself to entertaining the cocottes. An Officer and a group of soldiers arrive, and promptly the cocottes give the Peruvian the air and festoon themselves about the necks of the strutting gallants.

Into this swirling hive of romance comes La Lionne, supposedly the most beautiful of all women, and determined that her supremacy shall be acknowledged by all. She flirts with the Officer, who gives up his attempt to distract the Glove Seller from her beloved Baron. Now the Peruvian, who has liberally sprayed himself with perfume, makes advances to the Glove Seller, who impishly takes him up. As might be expected, the Baron is annoyed. In fact, everyone is annoyed with everyone else. The Baron provokes the Duke, and a free-for-all ensues.

The timid Peruvian takes shelter under a tiny table. And after the night club has been cleared of the rioters, the Peruvian is found and chased by irate waiters.

The strains of a lovely, languorous waltz now reunite the Baron with his Glove Seller. The can-can dancers return to kick and cavort. The Flower Girl has nabbed the Duke, while La Lionne shrugs and makes-do with the Officer. Everyone has a partner except the little Peruvian playboy, who is left alone on stage as the couples stroll out to the dreamy Barcarolle. *THE END*



REVIEWS
(continued from page 27)

Petipa). Slowly, couples entered on the diagonal, the men behind the girls, one arm up. In an opposing diagonal, a group of girls cut through the first pattern. The men shifted back and forth between both units of girls. All broke into a squared pattern and finally joined in a complex in-and-out in six lines.

The element we missed most in *Gounod Symphony* was clarity of mood. But this may develop with time. We are probably in the minority in finding the Karinska costumes lacking in spontaneity and a little forced in color.

Since its premiere on January 17, *Stars and Stripes* has engendered a minor stir having to do with the plan to take it along on the overseas tour beginning this month. Many people (including DANCE Magazine's Editor) have taken exception to its flag-waving finale as unnecessary chauvinism. For further ramifications in the controversy see the last minute news report on page 3. And here is Lillian Moore's review (a trip through the South to adjudicate works for the Southeastern Ballet Festival prevented our being present at the much-delayed premiere):

"In *Stars and Stripes*, the New York City Ballet has launched its own Intercontinental Ballistics Missile. If Japan and Australia should happen to take it seriously, it might cause almost as much damage to friendly relations as a genuine ICBM. If they accept its satire, it should repeat over there the smash success it made at its opening performance.

"George Balanchine has marshalled a formidable number of ancient, sure-fire dance tricks, including all sorts of kicks, struts, stretches, and spins, which he hurls at the audience until it is breathless. No one but Balanchine would dare to touch such hackneyed material, but he handles it with such keen theatrical craftsmanship and such extraordinary flair that the audience is swept up on a wave of amusement and delight. Hershey Kay's marvellous orchestration of military tunes by John Philip Sousa is, of course, the perfect accompaniment for this carnival.

"For each of his first three "Campaigns," Balanchine uses the same wedge formation, with a soloist at its apex, and very effective it is. A pert and dashing Allegra Kent leads the first corps of "Corocoran Cadets" through a series of Rockette-like evolutions spiced with Balanchinian surprises. Robert Barnett heads a

(over)

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REVIEWS

(continued from page 55)

group of thirteen men who dash through one balletic feat after another, and in two minutes succeed in negating the old accusation that Balanchine cannot choreograph for male dancers. Only slightly less brilliant is the regiment led by Diana Adams, whose lyric style is not quite right for this explosive ballet.

"The Pas de Deux for Melissa Hayden and Jacques d'Amboise looks like Balanchine's personal answer to sputnik. His two satellites go spinning through space. Yet they manage to toss off their tours de force with an ingratiating swagger.

"All the dancers looked ravishing in their Karinska costumes. Like David Hays' setting, which included a huge approximation of an American flag that unrolled on the backdrop at the finish, they were in bright primary colors splashed with stars and stripes.

"Unfortunately, this looks very much like the kind of ballet which will collapse like a pricked balloon once it loses its exhilarating freshness. It is too bad that it cannot have an extended New York run while it is new. By the time the company gets back from overseas, it may already have disintegrated."

In addition to the premieres, the season contained some nineteen other Balanchine works, five ballets by Jerome Robbins, two by Todd Bolender, and one each by John Butler, Francisco Moncion, and Lew Christensen. Many were sparked by interesting cast changes. Many offered fresh insights — upon which space allows us to dwell only in hummingbird fashion. . . .

In Jerome Robbins' *Fanfare* there was the exhilaration on opening night of seeing the whole corps massed in color blocks of blue, white, yellow, persimmon, and black. They radiated an alert graciousness, a feeling that the City Center was going to crackle with honest dancing energy.

Because its dance structure is so sound, Mr. Robbins' *The Cage* holds up long after the startling subject matter has become familiar. There was a new facet in Melissa Hayden's performance of the Novice. She had a mesmerized quality, as though she were the victim of some larger force. There was sadness in her acts of killing, the sadness of inevitability. (All of Miss Hayden's dramatic portrayals have deepened and become more securely integrated with her virtuoso technique).

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this season, we were struck anew by the prosaic quality of its vocal portions. At one point the singers solemnly chanted, "He will not go to town meetings/ He will not let the doctor take his pulse/ He does not go to church on Sundays/ O, what a strange man is the man in the castle." And from this pallid characterization, choreographer John Butler and principal dancer, Nicholas Magallanes, are required to make a stage image. It is a tribute to them that they succeed as well as they do.

It is no easy feat to follow the enchanting Janet Reed in any role. But Allegra Kent as the demanding Countess in *The Unicorn* has laid the groundwork for a witty characterization of her own. Distinguished, too, was Miss Kent's performance in Francisco Moncion's *Pastorale*.

Her dance-acting was full of sensitive detail—her sudden melting to the ground in her first embrace with the blind boy—the sweet way she offered him her hands—the purity of her body-line as he held her in a high arch over him. Mr. Moncion, too, had a quiet elegance in his portrayal of the boy, an elegance rendered all the more poignant by his look of dumb tragedy at the end of the ballet when he was left in loneliness.

The New York City Ballet has often been accused of "coldness" in dramatic works. Yet those in the current repertoire were danced with openness and sincerity, as was Todd Bolender's Edwardian frolic, *Souvenirs*. Especially well drawn were Roy Tobias' "Man About Town," with his hastily flashed cigar and his oily gait; Yvonne Mounsey's "Siren," with her sinuous hipthrusts and her stony leer; and Marian Horosko's giddy "Lady."

The accusation of coldness can, however, be leveled against Balanchine's *Swan Lake*. Its tempo is brisk, its dancing surface metallic and not in the least romantic. For example, the moment in the original version where the Swan Queen protects her lover from the magician is a supremely beautiful example of nascent love. But in the New York City Ballet version the moment is virtually devoid of anything more than a token significance.

There were, however, some memorable performances in *Swan Lake*. Maria Tallchief's Swan Queen had a gentle melancholy in the face, a new softness in the arms, and a wonderful sense of contrast between adagio and allegro. And when Jacques d'Amboise and Diana Adams performed together, their dancing had a young poignancy. In the sweetness of their two faces looking up as he cradled her in

(over)

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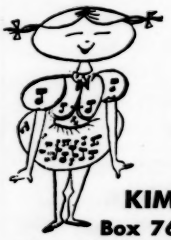

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REVIEWS

(continued from page 57)

his arms there was a picture of all young love. Mr. d'Amboise's Prince is sincere, passionate, and unassuming. One feels, however, that he has been left to finding his own way without a needed assist from tradition. Like all of her dancing this season, Miss Adams' Queen had tranquillity matched by a new inner fire. Also significant in *Swan Lake* were the dancing of Barbara Milberg, authoritative in the Pas de Trois, and Barbara Fallis outlining keen arabesques in the Pas de Neuf.

The very element — an emphasis on structure, rather than on dramatic content —that minimizes the effectiveness of Balanchine's *Swan Lake* has the reverse effect upon *Scotch Symphony*. With its male corps in kilts and its leading dancer, Maria Tallchief, sailing pink and serene into Andre Eglevsky's arms, the ballet assumes the dimension of a charming contemporary commentary on *La Sylphide*.

Ballet Theatre has *Pillar of Fire*. Ballet Russe de Monte Carlo has *Scheherazade*. And the New York City Ballet's "leit motif" still remains Balanchine's *Serenade*. Its most recent cast seemed to us to be ideal—Melissa Hayden swinging bold and free in the Pas de Cinq, and in the Pas de Quatre, Jacques d'Amboise, Diana Adams, and Yvonne Mounsey dancing with tenderness and maturity, while Allegra Kent soared through in feathery contrast. More than any other combination of dancers, they brought out the inherent humanity of *Serenade*. The work is an abstraction in its highest sense—emotion elevated to its essence, form shaped to its purest. When he created the work twenty-four years ago, Balanchine set himself a course that has gone steadily onward and that was vindicated with special integrity in this season's performances of the New York City Ballet. *D.H.*

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(continued on page 72)

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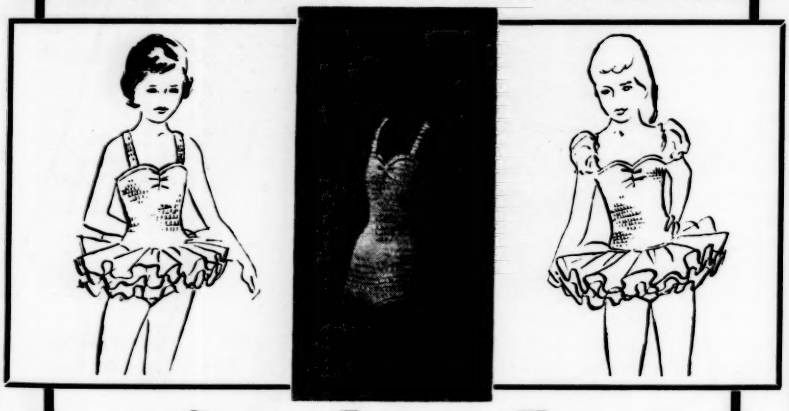

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I have been asked many times to write about shoes and taps for tap dancers. I had always thought that the basic needs were self evident and not worth detailed examination. But I have seen so many examples of bad shoes and bad taps that I have come to the conclusion I was wrong. The subject needs examination.

The most important thing about a dancing shoe is that you can dance in it. This means that you can *plié, relevé,* and point your foot very nearly as easily with your shoes on as without them. A shoe must be flexible in order to do this. Many are made of such stiff leather that it is very difficult to stand on the ball of the foot, and impossible to show a point. First, be sure that your shoe is made of pliable leather.

Some shoes have a shank that is too long and too stiff. A shank is a stiffening piece, usually made of metal or hard leather, about half an inch wide, that extends forward in the sole from the heel of the shoe. If it is too long it will hold the shoe flat no matter how you hold your foot. Its purpose, to the shoemaker, is to help the shoe to keep its shape and also to enable him to use cheaper and less durable materials in the construction of the shoe. Make sure that the shoes you buy can be bent into a downward arch without great resistance. If you are having the shoes made for you, specify a short shank.

Shoes for girls pose special problems, since there are certain esthetic standards involved. It is very difficult to find a shoe for girls that is fit to dance in and yet does not look like a walking shoe for your maiden aunt. Shoes with high heels and no sides may be used on stage, particularly if the management is paying for them, but for studying and for practice they are not practical. The high heel makes *relevés* almost meaningless, since your heel is already nearly as high as you can lift it; *plies* are impaired, since you are forced into too far forward a position when you bend your knees; the calf muscle gets very little exercise; and the entire body is thrown out of alignment. It's bad enough to suffer this for the duration of a number in a show; it is inexcusable to subject yourself to it while you are learning to dance. So choose a low-heeled slipper-like shoe with side support and a short vamp.

PART I

By PAUL DRAPER

By low-heeled I mean not more than a half-inch. There are such shoes, and what's more they can be "sexy."

The leather, particularly the sole, as with men's shoes, must be flexible and of good quality; there must be support for the ankle; the shank must be short; and the heel must be low. Take care that in achieving support for the ankle you do not get uppers so high that they cut into the bone on the inside or outside of the ankle joint, or the back of the shoe curved so that it cuts into the back of the foot.

All leather stretches with use. Buy shoes wth a smug fit over as heavy socks or stockings as you ever plan to wear. For girls who dance without stockings, I advise peds. There should always be something between the shoe and the foot. Unabsorbed perspiration not only harms your feet, it also rots the shoe leather. For performance I always wear a pair of light white wool socks first and then a very thin sock to match whatever else I am wearing. In this way I have avoided blisters and sore feet during the last twenty years of pretty strenuous performing. During classes and for practicing, I wear heavy white wool socks.

Good shoes are expensive, but cost considerably less than feet. They can also make a great deal of difference in your dancing. (*Next Month: Taps.*)

John Begg's Ballet Panorama currently features Lynn Golding, ex-Australian Nat'l Ballet, and Alan Kirk, ex-Ballet Rambert, seen above in "La Sylphide and The Scotsman." This will be part of a program showing the development of dance from Louis XIV's court to jazz, when the Co. appears at NYC's Fashion Institute, March 7.

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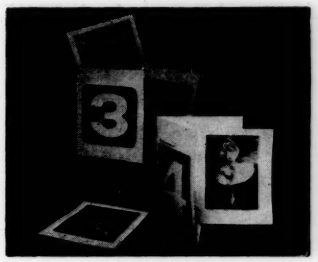

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TALK OF THE TRADE

BY TONI HOLMSTOCK

Students of the arts, although dedicated and eager to work the year round, are too frequently limited to their particular art form. For the younger students the summer camp habit can be a relaxing (in the sense of change) and rewarding experience. Listed below are a few of the camps where dance, music and drama are an integral part of the daily routine. Coupled with such activities are the outdoor activities which make for healthy well balanced living and afford excellent training for mind and body. Another not inconsiderable advantage of camps of this type is the opportunity for campers to participate in related arts, thus broadening the students experience and scope.

Such camps, though tailor-made for the young person specializing in an art form, are of equal importance for the cultural development of any child. Parents would do well to consider this in planning for the children who express no particular preference, but who might be stimulated to find themselves a means of expression through an art form.

BELVOIR TERRACE is a summer camp for teenage and sub-teenage girls who have an interest in, though not necessarily a talent for, one or more of the arts. Drama, art, dance and music are part of the curriculum, although athletics, such as tennis, riding, swimming, golf and fencing, are also on the program. They offer some of

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the best features of a cultural center and of camp life. Guests who come during the summer to teach and lecture read like a Who's Who of the dance, music and theatre world. Each girl selects her own program, and may major in any of the fine arts. Those interested in the dance have the opportunity to study ballet, modern and musical comedy in two well equipped, spacious studios, This summer classes in ballet will again be conducted by Princess Tatiana Ourroussoff.

A dance class at Camp Woodcliff, Kingston, N. Y.

CAMP WOODCLIFF, near Woodstock, N. Y., offers a fine program under the expert tutelage of dance educator Alberto D'Angelo. This includes ballet, modern, theatrical, folk and square dance. Instruction in the basic dance forms and in choreography leads to productions of ballets, both classical and modern, theatrical shows, folk dance festivals, and square dance hoe-downs.

Mr. Abraham Mandelstam has, for many years, been the able director of CAMP HIAWATHA, Kezar Falls, Maine. He is a truly dedicated camp director. His understanding of young people, their needs and aspirations, has been enriched through much experience, enabling him to develop one of the most interesting camp programs for young people anywhere. Children are given as much individual attention as is possible for their daily need, and beyond that for their future needs. What can be done in the few months at camp to develop capabilities, talents and potentials is done with skill and love. According to Mr. Mandelstam: "The child is the seed to the man; give it movement and nourishment, and provide guidance and freedom with safety . . . Avoid arbitrary discipline that scars healthy emotional satisfaction."

NEW HORIZONS in Vermont accommodates 50 boys and girls, ages from 5 to 15. Attuned to developing latent creative talent and perception of duty, they offer painting, modeling, wood carving, arts and crafts, creative dance, body rhythms, poetry, music and dramatics. Classes in modern dance and ballet are given daily. Evenings are given over to square dancing and ballroom parties. Tennis and swimming as well as outdoor picnics and nature study are included in the rounded curriculum.

Teenage TOURS TO MEXICO is a seven-week travel-vacation with study and recreational activity combined. From beautiful Cuernavaca, the home base, trips are taken to many historical and interesting Mexican areas. Three days a week the group attends the famous Artes Contemporaneas, where courses in painting, sculpture, drama, dance, photography and Mexican art crafts are offered. The last five days are spent in Acapulco. Young people twelve to seventeen here have the opportunity of experiencing a remarkable summer.

The IDYLLWILD ARTS FOUNDATION has a unique set-up. Although it offers college courses in many subjects it also makes provision for children from 3 to 15, offering a program of orientation to the arts on a weekly basis, a theatre program for children ages 12 through 15, and an adult vacationers' program encompassing the arts, dance, drama, music and creative writing on a weekly basis. This summer the contemporary workshop of dance, modern and ballet, will include among its faculty Merce Cunningham, Eugene Loring, Bela Lewitsky, Virginia Tanner and other well-known dance teachers and performers. Classes in creative dance will be given for teachers and children.

CHRISTINE FOKINE has for many years been the head of one of the finest dance studios in New York. For the past few summers she has conducted summer dance camps. This year she will be at Lake Buel in Mass. Here a healthy summer combined with artistic achievement can be had for children particularly interested in the dance. Classes in ballet, toe, modern and jazz are varied with periods of arts and crafts, music, drama, swimming and interesting trips.

The DANCE SCHOOL of FINE ARTS, which is part of the University of Alberta in Banff, Canada, will have special sessions this summer for ballet study. For students, July through the middle of August; for teachers, August. Staff will be obtained from Canadian dance schools, the Royal Winnipeg Ballet, and the Royal Academy of Dance, London, England. Additional courses will be offered in painting, voice, opera, string instruments, weaving, photography, French and ceramics. *(More Next Month)*

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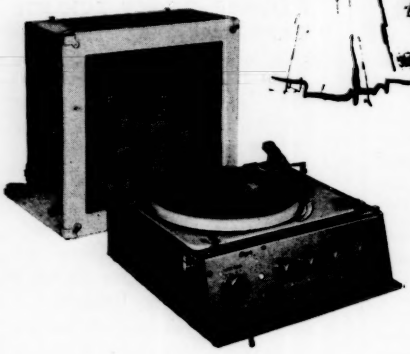

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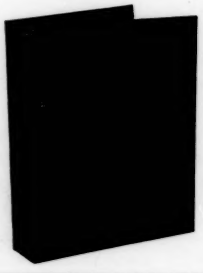

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MOVIES

(continued from page 17)

as yet unorganized, there is no lack of support from friends of the dance. In May of 1956, DANCE Magazine, aware of this glaring omission on the part of the Academy, sent letters of protest, and then proceeded to make its own film awards for the year to dancers, choreographers and directors who had most successfully utilized dance within the framework of their pictures. In December, 1956, James Selva, head of Selva & Sons, well-known manufacturer of dance shoes and supplies, started an intensive campaign in his *Dancer's Notebook* to force the Academy to change its position. He wrote letters and sent telegrams to George Seaton, President of the Academy, urging the establishment of dance awards, and has been editorializing regularly since then. Last year he drew up petition forms and distributed them to dance groups, teachers and students throughout the country. By December of 1957—*before* the December 10 meeting of the Academy's Board of Governors—he had assembled some 15,000 names in favor of dance Oscars. But at the December meeting the Academy Board voted a unanimous "no."

Well, it's Academy Award time again. March 19 has been set as the date for this year's Oscar ritual, and an audience of untold millions will be watching the proceedings being televised from coast to coast. Inevitably, in the course of the award giving, there will be mention of such musicals as *Funny Face, Les Girls, Silk Stockings* and *The Pajama Game*—all of them among the top box-office draws of the year. Some are bound to carry off Oscars. But they will be Oscars for "best song," or "best scoring, musical," for "best cinematography, color," best dancing—nothing.

If, after this year's award distribution, you should come away from your TV set feeling that once again dancers and the dance have been shamefully ignored, you may perhaps want to do something about it. You can send your own word of protest to the Academy. The address:

Mr. George Seaton, Pres., Academy of Motion Picture Arts and Sciences, 9038 Melrose Ave., Hollywood 46, Calif.

Enough letters from you, the audience, the ticket-buyers, may force its Board of Governors to reconsider their unfortunate position, their failure to provide any suitable recognition for dance achievement in what is at once one of the most popular and characteristic of American film forms.

THE END

INBAL *(continued from page 23)*

lith, the dancer, after a performance of *Swan Lake*, was more impressed with the dancers' technique. "If only we had technique like that," she said.

Anna Sokolow made four trips to Israel to work with Inbal—"to train them technically, to give them a concept of what it is to dance professionally. "Miss Sokolow worked with them in New York also, racing back and forth from the Martin Beck to her studio, where she was preparing February programs for her own dance company. "I believe in them, in what they're trying to project in the dance," she said. "They're creating an art form out of their own culture and religion."

Evidently, many of the Israelis—factory workers, soldiers as well as intellectuals —identify with Inbal. Not yet owning a theatre—they rehearse in a rented studio in Tel Aviv—the dancers constantly tour the *kibbutzim* and Army camps of Israel. During the Sinai campaign, the company was split into smaller groups so they could join soldiers at El Arish, Gaza and other occupied towns. They danced around campfires, or just sang their beautiful melodies for the men. In Israel, a dance company has become uniquely and inextricably woven into the daily life of the nation.

PRESENTATION

(continued from page 33)

plain how I enjoy it myself—it happens. Maybe, as Miss Joel has said, it has something to do with being able to be part of different styles and periods.

This to me is very simple. My greatest inspiration is the music. The music is the key to every ballet that I dance. I also think about the period. But the important thing which I try to instill into the younger students is that they must take and partake of that period, not just attempt to bring it as-it-seems-it-should-be, but to try and transmit it into *now* — as a live movement of today. If I am able to do this, and so help people to believe in that art, then I am very happy.

Once more, thank you for this Award, and especially I thank you, because I am not an American. But I can and do love you all.

Agnes de Mille introduces Lucia Chase

It gives me a very great personal pleaure to pay my respects to Lucia Chase. We have been associated since the first year of Ballet Theatre, when I was permitted, encouraged and supported in do-

(over)

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PRESENTATION *(continued from page 65)*

ing the very first ballet I ever did. I owe much to her personally. We have been associated on and off quite closely ever since, for over seventeen years. And we have stood in the trenches together—sometimes up to here *(gesturing)*.

We have been so closely associated that we are often mistaken for one another. The stage crew are always addressing me as Miss Chase—I don't know what they say to her. There is a continual and interesting comedy of mistaken identity at the stage door. But I want to make it perfectly clear this afternoon, right now, that it is Agnes de Mille paying tribute to Lucia Chase, and not the other way around.

I feel very grateful personally, and I feel grateful as an American citizen. Ballet Theatre is a remarkable company, and it has a remarkable history. I think, and I have made a careful check, that she and her organization have introduced and supported and fostered more great artists, more original artists, than any other theatre organization in this country over a like period. Here they got their initial start. And even at the end of seventeen years she is still hunting and testing and providing sustenance. I know that there are two people sitting in this dais right now who would not have reached it quite so soon—we would have been considerably grayer I think by the time we got here—without her help.

It is in many ways a unique organization. I don't know of anyone in the history of the theatre who has sustained this kind of company for reasons of pure idealism—that is, just wanting a good company. Generally this sort of thing, if it were not done by kings—and they haven't been doing that around here lately—was created to support a personality, or one artist, or for reasons of pure vanity or of power. But the reason behind this company has been, consistently, the best possible company under the circumstances. It is not directed to any one single person's exclusive advantage.

I want to thank Lucia Chase on behalf of all the dancers and painters, and musicians, and architects, and the public.

(reads citation)

LUCIA CHASE

I am honored to receive such a beautiful Award. And it is for what it means that I am really very grateful. I am particularly pleased that it has come for the great effort we made last spring to solve the problem of how to get new works into Ballet Theatre.

The life of a company really depends on showing its creative ability, on proving its right to go on by bringing out the best talents of choreographers, composers and dancers. We want to do all this, and we have not always been able to. But we have tried. We attempted two simple starts of an evening each in 1955 and '56. In 1957 we decided to give up the Metropolitan season. It was more important to us to see if we could do something about the problem of preparing new ballets, even if they were not elaborately mounted. It's too expensive to present a group of them in a Metropolitan season—certainly we could never have done fifteen, as we did at Phoenix. We decided that if we could spend as long as possible in rehearsal and prepare for concentrated efforts of four evenings, that this would be the most important project that our Ballet Theatre Foundation could sponsor.

We had seven weeks of rehearsal. All dancers knew how important those rehearsal hours are—every moment is precious. We hadn't a period as long as that since we were in Mexico in the summer of 1942—fifteen years ago. We waited a long time for that second rehearsal stretch, but we made the most of it. We came back from Europe in February. We then had to go out on a five-week tour. Then we got to work, started our rehearsal period, and put on our four Monday evenings in May.

Had we had more time, perhaps we might have done bigger and better works, but at least we did what we wanted to do. We wanted to give an impetus to the doing of these works and to give the artists involved the stimulus that would carry them on and give them hope that the time would come when they might be able to do more.

We are fortunate that one ballet from the '57 Workshop season has already been mounted. The costumes are ready, and tomorrow I am flying to Richmond—I hope Herb Ross, its choreographer, is going with me—to see *Paean* go on tomorrow night. We have plans for one more to be ready for our Metropolitan season next fall, and maybe even more than that. This year the Workshop probably will consist of only one evening in April, at the Phoenix Theatre again, we hope, on the last Monday before we leave for Europe.

If by this project we can help boost some new choreographers, or once again welcome new works by some of the wonderful ones we know, in opportunities that were possible when times were easier and ballets were not so expensive to put on, we are very happy,

Early last year The American Ballet Theatre came home from an Exchange Program tour sponsored by ANTA and the State Department. We visited some of the countries that José Limón has since been to. Very recently he has been to some into which we are going to follow him. We are very proud that we are going to the World's Fair in Brussels in July and again in August. And we are going to two, I think, of the Iron Curtain countries—Poland and Rumania.

The Russians don't seem to have accepted our invitation, or offer, or whatever way it was put by the State Department, quite yet. But we understand that the acceptance may come at any time. However, I don't think we will be able to do it on this trip, because the trip is almost here. But I understand from rumors that the Russians expect us at the end of '58. My answer is that we are available, we are ready, and at any time that the State Department wants to send us, we are certainly ready to go.

Thank you all. I am so pleased with this Award. I can't tell you how happy I am. Thank you so much.

Agnes de Mille introduces José Limón

I never had the great joy or privilege of working with José Limón, but I have worked along side of him, and we have passed each other in the wings and in theatres and in practice studios for as long as we have both worked.

José has always bowed to me. José always bows to everyone. He loves people, and he is innately a very courteous and recognizing man.

I think that is part of his great strength—he recognizes. He has been, since he was a young dancer in the Humphrey-Weidman Company, a stalwart. He always dances well, and he always dances with great passion. And as the years passed, he began to dance with more and more vision and more and more effectiveness. He began to compose. But I think the direction and the performance and the integrity never altered—they just became visible to us.

I think we can never overestimate what José has done within our culture group—working year after year with undeviating faith, with unslackening strength, at just what he wanted to do, and at what he believed was good to do, no matter what the circumstances—Dr. Taylor has given you a thumbnail sketch of what those were like. It sounds funny to talk about, but things like that can pull at your spirit—

(over)

Lew Serbin

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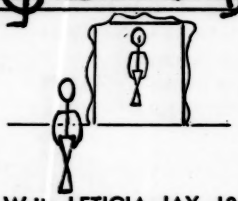

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PRESENTATION *(cont. from page 67)*

they never pulled at José's, at least as far as we knew. He went right on, and in time people came to know how important he was, how valuable, how we could not do without him.

I think he will never know how much dancers in alien fields, in alien techniques, in other departments of the theatre, refer back to him in a kind of spiritual way. He is our pedal base. He sets a tonality for our world and our theatre. I am very proud that the State Department sent him abroad this year on behalf of the country to which I belong, that he represented all of us there, that it was he who did this with his small but beautiful company, with the music that he has discovered, with the dance forms he has discovered, with all the technical and visual attributes of his theatre.

José Limón and his company were recognized in Europe, they were saluted. They were treated with the greatest seriousness. And he has come back to us now to go right on. He didn't say so, but I know it's so. I have a feeling for him personally, and professionally, and as a neighbor, and as a colleague—it is almost unnatural.

(reads citation)

JOSÉ LIMÓN

Thank you, Mr. Orthwine, Miss Joel, and thank you, Agnes, very much.

I am highly privileged. I am a rock, yes. I am a passionate rock, yes. I am privileged because I am a follower. I follow a very exalted tradition established by some titans, one of whom is in this room —Martha Graham. Another was here but had to go to rehearsal—Doris Humphrey. The other one is away working—dancers always work—Charles Weidman. Those three people I am privileged to follow. I am privileged to follow another titan, Ted Shawn, who is here, and who is my "grandfather."

I wish to say that this honor which you have given me doesn't really belong to me. It belongs to those people I have mentioned. Also I cannot accept it without saying that I would like it to go to those who have helped me in such tremendous ways that it is indescribable. This beautiful object belongs to Doris Humphrey. It belongs to Pauline Koner, and I would like her to rise, because I would like her to believe that this is being shared with her—Pauline, please. It is like a cake, you know, that we have to cut at a birthday; this is a beautiful birthday cake which you have given me, and we are going to cut it up into even pieces, and each

piece is going to be just as big as the other. The next big piece goes to Lucas Hoving, and we have to put it under the pillow for him, because he's in Holland right now doing beautiful things. He will come back to us in May. Another piece belongs to Betty Jones; the next to Ruth Currier; and to Lavina Neilsen. Then we must divide this with the young men in my company—Michael Hollander, Harlan McCallum, Chester Wolenski, Vol Quitzow and Kenneth Bartmess. Ronald Chase, the other member of our company, is not here. He stayed in Europe. This Award also belongs to my wife, who has helped us in many ways.

We have all been allowed to go to faraway places, and to say something in a language which I was afraid might not be understood, although I hoped it would be. We were able to say something about all of us in places where nothing had been seen like us before—very far places, very strange, very different places. I am happy, I am privileged to have had these experiences, and grateful now, also, for your most kind honor. Thank you very much.

Agnes de Mille introduces Jerome Robbins

The first appointment I ever had with Jerome Robbins he didn't attend. This wasn't characteristic of him, and he never repeated it. I was doing a little ballet called *Three Virgins and a Devil*, and I wanted a boy who could do a most intricate jazzy kind of counting out of the music, and none of the Ballet Theatre boys could. But they said there was this boy Robbins who could count anything. And so I made an appointment and he didn't show up. He came, though, the next time, and he learned what I had to teach him in twelve and a half minutes, and he said "what more?" I said "there isn't any more," and he said "Oh well." And he stopped the show.

I don't need to go over Jerry's history. I think it is one of the best known theatre histories on our contemporary scene. But I do think we all somehow share in the enormous exuberance of seeing someone who started as a dancer go zooming around from one career to another, blazing glory everywhere. And I would like to say what I think he has added to the various scenes, because although he is a smart enough craftsman to change his technique for each particular form of art, there are certain steady themes that go through each endeavor.

Jerry has brought into everything, whatever it is, style, the right style for the

(over)

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PRESENTATION

(continued from page 69)

subject and for the medium. He has brought in pace — and by that I don't mean just hurry up and get it over — dynamics — dynamics as an orchestral conductor knows the term. His shows are conducted. He has taught the musical theatre of Broadway what it means to shape in time sequences, what it means to work toward focus on energy and releases. The public, of course, doesn't know about all that, but they love it when they see it. And they will never go back.

He has brought in the most expert and brilliant young performers. A dancer today is no longer a dancer. He is an actor and a singer and a personality and a performer of all kinds. In his insistence on all-around excellence, in his sense of architectural molding and building of the stuff of the theatre, Jerry, whether he knows it or not—and I am sure he does, because he is as smart as anyone walking here—is, gradually, in the teeth of every possible kind of professional opposition from the bosses, shaping up the substance, the stuff of a great national theatre.

In France you have your *Comédie Francaise* and the big repertory troupes. In England you have a tremendous tradition of repertory theatre where actors are trained in the great literature of Shakepeare and the Elizabethans. We don't have anything like that here.

But up through the paving stones is coming a kind of performing that is growing in no other place in the world. And in a few years, and not so long, there is going to be the material here for the damndest theatre you ever saw.

I think Jerry hasn't *begun* to show his strength. I don't think we know, I don't think he knows—although he may, as I say, because he is a smart cookie—what lies ahead. But when he finds his full strength, and the material is ready, and he gets to work on it, and with it—Sputnik had better sharpen up its points.

(reads citation)

JEROME ROBBINS

Thank you very much. I am very deeply honored. Everyone said what I was going to say, so I am a little stuck, except for remembering something Miss Joel remarked earlier—"Jerry," she said, "is a question mark." I think that is right, and I will get to talk about it in a moment.

Working on Broadway, as is well known, is a matter of collaboration. But sometimes that collaboration starts way back before you even know it. And I am startled

and touched that I happen to be here today with people I feel are my collaborators. When I started dancing, as a modern dancer, José Limón was my hero. I was working in the company of Gluck Sandor and Felicia Sorel—they taught me more about show business than almost anyone else—and José, whether he knows it or not, was a sort of god to me. I watched carefully.

Alicia Markova, when I was in the corps de ballet of Ballet Theatre, encouraged me tremendously—she was a collaborator; Agnes gave me my first part, and always bucked me up when she saw me sitting on the steps with my head low; Lucia Chase gave me a chance to do my first ballet. I am honored to be here with all of them, and grateful.

About *West Side Story* itself, I too would like to divide up my Award. I'd like to take a big hunk off of it and give it to Peter Gennaro for "America" and for his great aid and comfort during the whole show. I'd like to give another big piece of it to the producers, who usually get the brush, because these producers did something which has never been done on Broadway, and I think the whole dance field should recognize this. They gave me eight weeks of rehearsals. This is fantastic, as Agnes knows and said, and unheard of before. At great expense they helped to make whatever contribution DANCE Magazine feels I have made. I also had a musician by the name of Leonard Bernstein; an author by the name of Arthur Laurents; a lyricist by the name of Steve Sondheim, who worked with me to make this award possible.

But the base I dedicate to the question mark—I feel it is the base of dance—for me it is the dancers with whom I work. *West Side Story* would not have been possible unless the dancers of this country had arrived at a point where the material and they came together, which I feel they did. I am happy to be living at a time when, in spite of sputniks, in spite of hydrogen bombs, I have been able to grow up with, watch develop, and, I hope, help the dance come to this point.

And the question mark in my mind is this: now that the dancers—who to me are the most progressive and daring and accomplished people in the theatre—have learned how to act, have learned how to sing, have combined both the modern and the ballet fields, have accepted no barriers — where are they going to go next? That is the question! To them I dedicate the base of this statue. Thank you very much.

THE END

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(continued from page 58)

broken-line arabesques. Her arms, too, had a faintly broken line. Occasionally she would alight for an instant, and her body would assume a Grecian pose, remote and lovable.

Orfeo arrived. Sturdy and tall he seemed in the pastel setting. The sprite flickered about him; joined Euridice's hand with his; and started them on their journey upward.

In this scene—and in the remainder of *Orfeo ed Euridice*—ballerina Alicia Markova and choreographer Zachary Solov proved for all time that movement in opera can have an eloquence to match that of the singing.

Orfeo ed Euridice, first produced in 1762, does not have the action-continuum of a nineteenth-century opera. It is a series of tableaux, each one self-contained. And in all but one scene, dance is an important part of the image.

In the opening scene, Orfeo stood near a huge arching tomb at the top of a flight of stairs and sang to a crowd deployed at either side of the stairs. At moments of high tension, some of the figures broke away and circled about.

When Orfeo descended into Hades, luminescent arms emerged from a mass of brown, formless bodies crouching on the staircase. Here again the dancers broke away to create visual punctuation. And in the final apotheosis scene the dancers flooded the stage, giving it a liberated feeling rarely achieved in grand opera. In their midst, Alicia Markova, accompanied by eight men, jumped joyously in place. Her partner, Michael Maule, enfolded her from behind, making her seem even more fragile, and he lifted her repeatedly. Each time she seemed to be off the ground even before the impetus of the lift. Finally they turned to ascend the staircase, and even here, in the precise way she planted her foot on each tread, she seemed indeed to be the very embodiment of an "ombra felice."

In the Met's new production of Tchaikovsky's *Eugene Onegin*, the dance had its usual operatic role—that of incidental divertissement. Unfortunately, we saw the work in dress rehearsal, where problems of spacing and synchronization had yet to be ironed out.

What we missed in the over-all production of *Eugene Onegin* was a Russian flavor—the robust joy and cavernous melancholy that flow through the music and the libretto based upon a Pushkin

(continued on page 81)

Ballroom U.S.A.

"a-magazine-within-a-magazine"

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Jack B. Mitchell

SOCIETY CHARLESTON: At the Anniversary Ball of the Maternity Center Assn. on Jan. 15 at the Plaza in NYC, the committee ladies of that charitable orgn. dramatized fashion highlights of the years in which the Assn. has functioned. Above, Mrs. Frederick A. Melhado goes into a Charleston as she models a creation of the Twenties. (Story on page following.)

FREE LESSON: Off in a corner, Irene Castle shows BALLROOM USA's Donald Duncan how to dance 1917 style.

IRENE CASTLE 'COMBACK'

Gotham Society Ball Brings Star of Ballroom Dancing Out of Retirement

BY DONALD DUNCAN

PHOTOS BY JACK B. MITCHELL

On the night of Jan. 15, Society's best names congregated at the Hotel Plaza in New York City for a dinner dance to commemorate the fortieth anniversary of the Maternity Center Association, a charitable activity headed by Mrs. Vincent Astor. The motif of the ball was the atmosphere of 1917, the year the organization was founded.

We looked in just as a standing ovation was being given to the guest of honor, a smartly dressed and graceful lady who was striding to the microphone to say:

"I'm sure you've all come here just to see how badly I've cracked up!"

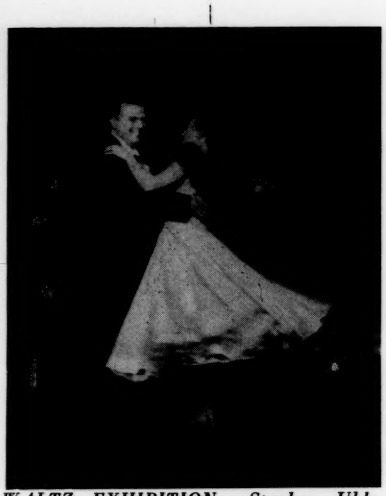
It was the First Lady of Ballroom Dancing, Irene Castle.

"If any of you remember me, you probably aren't willing to admit it," she quipped on. "They say you can save either the face or the figure—I've tried to save the figure. Those few who are old enough might recall me with hair somewhat darker. All my life I've wanted to be a blonde. Recently I decided it had better be now — there isn't much more time."

But the bubbling Mrs. Castle (or, to be more correctly up-to-date, Mrs. George Enzinger) was there to dance. She had come from her farm in the Arkansas Ozarks to help out the Association's cause, and to provide the highlight of the evening, a demonstration of the Castle Walk. She confessed that she was terrified, not having done an exhibition in more than 16 years.

"At a certain age," she told her audience, "you begin to puff pretty badly. This is going to be short, I warn you. A couple of laps around the floor and you've had it!"

After this ominous introduction, Mrs. Castle went gaily on for, not one, but two brilliant displays of the zippy one-step craze of World War I days. Society bandleader Meyer Davis obliged wih *Too Much Mustard* and other period tunes. Her first partner was Stephen Uhle, husband of her niece, Jane. The couple are ballroom teachers in Merrick, L.I. Second to accompany her was her old friend, Ted Thaxter.



WALTZ EXHIBITION: Stephen Uhle and his wife Jane (Irene Castle's niece), ballroom teachers in Merrick, L.I., gave a smart demonstration of the Waltz. Earlier Mr. Uhle was one of Castle's partners in the Castle Walk.

MADAM CHAIRMAN: At the microphone to announce the festivities for the ball was Mrs. Vincent Astor, who heads the Maternity Center Assn.

REUNION: Another Castle Walk partner for the star of the evening was Mrs. Castle's old friend, Ted Thaxter.

At one point she returned to the mike to give a little lesson in Castle Walk, explaining that it was nothing more than a fast and bouncy walk with a distinct upward accent, and with one step to each beat of the music. At her urging the guests got up to give it a try. What they did looked to us more like Merengue. At the end, it was they, not la Castle, who did the puffing.

Further fun was provided as some of the Association's young matrons put on a fashion show of "attic dresses," which traced the evolution of ball gown styles from 1917, through the hideous Twenties, into the comparative sanity of the Thirties. Mrs. Thomas K. Finletter gave a hilarious commentary for the parade.

Finally, the evening turned to just dancing—contemporary style. We noted that Irene Castle was on the dance floor for nearly every set — until the small hours of the morning.

BLESSED EVENT FASHIONS: Mrs. Henry Graham and Mrs. Thomas Goethals make an entrance in period costumes for expectant mothers.

STYLE PARADE: Mrs. William Hutton steps down from the stage in a nifty dancing dress of the jazz era. At right is Society danceband leader Meyer Davis.

TEMPO: SLOW VS SOCIETY

Teen-Agers Dance to Slow-Slow Ballads; Society Does "Business Man's Bounce"

BY DOROTHEA DURYEA OHL

What to do with those slow, SLOW ballad-type numbers like *April Love, Maybe, When I'm With You* or *Come to Me?*

This seems to be an era of vocalists, at least for those big record buyers, the teen-agers and the pre-teens. Since they like these day-dream numbers, naturally they want to dance to them. But what can one do to this music which creeps along at a snail's pace?

Many automatically classify every such deliberately-paced offering as a Waltz, whether written in ¾ time or not. And most of them are not—the majority are Fox Trots. But our basic concept of Fox Trot (2 beats to a slow step, 1 beat to a quick step) produces, to these extremely slow numbers, motion so draggy that such dancing ceases to be pleasurable.

My personal solution to this dilemma was defeatist—I just avoided dancing to slow ballads. But the young people insist on them. Now adults, too, are pleading for help in conquering the problem of how to move on the dance floor when trapped by musical torpidity.

My usual recommendation has been that the dancer move, in great part, at double time. The young people on the TV programs have arrived at the same solution—but they go me one better; they move at doubletime pace through the entire number. It seems this manner of dancing to the slow-SLOW'S is becoming accepted. Knowingly or unknowingly, these teen-agers have standardized their movements into recognizable steps and combinations, while allowing for individuality of taste in forming dance patterns, and in styling.

The basic movement is essentially a Samba step, without the Samba bounce. Perhaps they arrived at this from their often-expressed feeling that any slow number, *per se*, must be a Waltz, since the step-open-close of the Waltz is repeated in the step-open-close of the Samba, allowing for the difference in rhythm and style. (Most good Samba dancers do not completely close the moving foot to the other.) Occasionally one sees the fwd-side-close movement, with its three shifts of weight, become merely a step with one foot plus a touch with the other. Sometimes this touch movement is done with the whole foot, sometimes on the ball of the foot. While it never includes a complete change of wgt onto the touching foot, on occasion a fraction of the weight is placed thereon, leading to pressure against the floor to facilitate moving the same foot again, with or without a lift of the hip. Here again, individual style preference comes into play.

So too, with the manner in which the walking steps are performed. Generally the over-all effect is that of easy, effortless, smooth, unaccented movement. But here and there may be seen a couple who give the appearance of running, looking almost in imminent danger of falling, particularly when the boy is progressing backward and the girl forward.

The slow-slow is definitely here—whether to stay, only time can tell. Here are two versions for you, so that you can take your choice between side-close or the touch movement. Variously titled *City Walk* and *The Drag*, patterns like these are what I have seen the teen-agers on TV do to slow-slow:

MAN (GIRL counterpart)—Closed Pos.

FWD BASIC (L or R)—½ Meas.

Version A

1. Fwd L (or R)	1	1
2. Swd R (or L)	a	and
3. Close R (or L)	and	2

Version B

1. Fwd L (or R)	1	1
2. Touch R (of L) to side of supporting foot	2	and

BWD BASIC (R or L)—½ Meas.

Version A

1. Bwd R (or L)	1	1
2. Swd L (or R)	a	and
3. Close R (or L)	and	2

Version B

1. Bwd L (or R)	1	1
2. Touch R (or L) to side of supporting foot	2	and

Note: Box equals 1 Fwd Basic plus 1 Bwd Basic—1 measure.

FWD (L or R) WALK plus BASIC—1 Meas.

Version A

1. Fwd L (or R)	1	1
2. Fwd R (or L)	and	2
3. Fwd L (or R)	2	3
4. Swd R (or L)	a	and
5. Close L (or R)	and	4

Version B

1. Fwd L (or R)	1	1
2. Fwd R (or L)	2	and
3. Fwd L (or R)	3	2
4. Touch R (or L)	4	and

BWD (R or L) WALK plus BASIC—1 Meas.

Version A

1. Bwd R (or L)	1	1
2. Bwd L (or R)	and	2
3. Bwd R (or L)	2	3
4. Swd L (or R)	a	and
5. Close R (or L)	and	4

Version B

1. Bwd R (or L)	1	1
2. Bwd L (or R)	2	and
3. Bwd R (or L)	3	2
4. Touch L (or R)	4	and

The foregoing may be put together in any way that suits the taste; starting (Man's L fwd; Girl R bwd, as usual) with the "Walk plus Basic," or with a series of progressive Basics, or with the Box. The Box is danced in place, and it is used in turning. The "Walk plus Basic" is danced progressing—fwd, bwd, diag—and it is used in making turns, the actual turning being performed on the Basic part of the combination. Since both have the same foot-and-music value, the "side-close" and the "touch" may be used interchangeably.

THREE SUGGESTED PATTERNS

No. 1:

1 L Fwd "Walk plus Basic"	8 Cts.,
1 R Bwd Box	1 Meas.
1 R Fwd "Walk Plus Basic"	8 Cts.,
On L Fwd Box	1 Meas.

Note that, when combined in this manner, the two Boxes follow the same foot-work pattern in reverse order: 1st Box starting R bwd, the 2nd with L fwd.

No. 2 (making a left turn with No. 1):
1 L Fwd "Walk plus Basic," turn left on 3rd fwd step;
1 R Bwd Box, continue turn, finish back to LOD;
1 R *Bwd* "Walk plus Basic" (bwd in LOD), turn left on 3rd bwd step;
1 L fwd Box, finish left turn.
No. 3 (making a right turn with No. 1):
1 L Fwd "Walk plus Basic;"
1 R Bwd Box;
1 R "Walk plus Basic:" Fwd R, turn right;
Bwd L, turn right; Fwd R, turn right;
Swd L, Close R;
1 L Bwd Box.

For further inspiration, just tune in on programs like *American Bandstand*, at least when they're not doing R 'n' R.

BUSINESS MAN'S BOUNCE

At the other extreme is the fast tempo favored by cafe society, which we touched on in our discussion about Lester Lanin in the Jan. issue. We have a letter from Harry A. Miller, a pianist, a bandleader, and a member of the teaching staff of the Canfield School of Ballroom Dancing in Norwalk, Conn. He says:

"I read with great interest of your interview with Lester Lanin. His reputation is built on 'Society Tempo,' a two-beat impulse to the measure, played fast. In the trade it is known as the 'Business Man's Bounce,' or *up* tempo. Customarily Lanin plays long sets of this tempo, generally using one chorus of each tune. Most are show tunes and 'standards,' and he often ends a group with a little Dixieland number in the same tempo. Playing long sets of this type makes what is called 'continuous music.' This is Lester Lanin Style, and it is fine dance music.

"We use the Society Beat, too, but we find that we must vary our tempos from medium slow to *up* beat. Our waltzes are in medium tempo, for we find that more people dance to the medium tempo. To vary our program, we occasionally play a Viennese Waltz.

"As far as Lindy is concerned, until the last couple of years, the good Lindy numbers were always instrumental (Benny Goodman, Ray Anthony, Les Brown, Harry James, etc.) But now the youngsters are so accustomed to the inevitable guitar, bass and drum, with the unintelligible vocalist, that they do not recognize a good Lindy when it's played—and they practically refuse to dance to it.

"There's little good *new* danceable music being published or played today. Even if some good new show or movie tunes are

WALTZ CHAMPS: Penny Breen and George Ford of L.A. have amassed 160 trophies since they began as a team 4 1/2 years ago. The couple won 1st place in the Grand Waltz Finals in both June and Dec. at the Aragon Ballroom in Ocean Park, Calif. (Our Jan. news report erroneously referred to them as Penny Breen and George Pryor.)

recorded, the disk jockeys do not play them because they do not have that slow rock (triplet, background) beat, or that fast (2nd and 4th beat accent) rhythm, which alone will be accepted by the youngsters.

"At one time, new fads and dances supplemented the standard dances and music. Today the youngsters exclude all the fine music as being 'square.' Only a concentrated effort by our disk jockeys to educate the youngsters to listen to, and to dance to, all types of music can bring orchestra recordings back to the position they once held—real music for dancing!"

Leonore Marsh, ballroom teacher of Larchmont, N. Y., agrees with Mr. Miller. She writes: "I find it most difficult, if not impossible, to get Fox Trots in medium, medium slow, and medium fast tempos—without vocals, *and* without ritards which pull them out of tempo. Also, there seems to be no such thing as a new Fox Trot; they are all remakes of old numbers. It's not just the orchestras; it's the composers, too. The same is almost as true of Waltzes."

Bandleader Johnny Ernst, of River Edge, N. J., has this thought to offer: he says that most of his playing is done at suburban clubs, community centers and the like. There the patrons *prefer* standards and the classics, and they like to sing along with the familiar tunes. Mr. Ernst, however, found himself thoroughly adaptable to a special situation when he and his versatile orchestra played for two of my Christmas parties for teen-agers. When *Jingle Bell Rock* was requested, he said, "Sorry, we don't have that number—but we'll rock *Jingle Bells* for you if you like!" And indeed they did, most joyously and danceably.

One more viewpoint: "I can't stand the Society Rhythm, which they play where people can only walk to music." This is from Donald Sawyer of N.Y.C., well-known to teachers throughout the US for his many convention appearances.

I'm not particularly fond, either, of that tempo; it's monotonous, and not conducive to smooth dancing. But perhaps we can introduce some variety into our walking-dancing, in line with a suggestion from Harry Miller. He closed his letter with, "It would be a fine idea if you would present a Fox Trot routine to be used with the Lanin Society Beat." So here goes:

SOCIETY FOX TROT

Reminiscent of the old One-Step in its never-changing rhythm. (One Step was characterized by a step to a count, with no deviation from this rhythm.) *Two* beats to each ct. in these notes; rhythm is SSSS throughout. Description for Man; Girl counterpart unless otherwise specified.

A. The Lifesaver (Closed Pos.)

Swd L	1
Touch R, beside L	2
Swd R	3
Touch L, beside R	4

Repeat preceding 4 cts.—5, 6, 7, 8
(This I call *The Lifesaver* because it may be inserted whenever the dancers need a rest; while the man is figuring out what to do next; when there's no room to progress in any direction; when he can't think of anything else to do; as a starter when traffic prevents anything else.)

B. Forward and Beside
(Start in Clos. Pos.)

Fwd L	1
Fwd R	2
Fwd L, veer slightly to left to get into pos. for next step	3
Fwd R (R Outside Pos.), beside—but close to—partner's L	4
Fwd L, into Clos. Pos.	5
Fwd R	6
Fwd L, veer slightly left—see Ct. 3	7
Fwd R, close *beside* partner's L (see Ct. 4)	8

C. Left Semi-Pivot Turn (Clos. Pos.)

Fwd L, turn ¼ left	1
Bwd R, turn ¼ left	2
Swd L	3
Close R	4

Repeat preceding 4 cts. to complete left turn—5, 6, 7, 8.

D. The Zig-Zag (Start in Clos. Pos.)

Zig—or Zag—on any desired line, turning, much or little, according to taste. I like it on a slight diagonal, progressing first fwd toward, then back away from, a corner.

Fwd L, veer *slightly* left	1
Fwd R, close *beside* partner's L (R Outside Pos.), turn ⅛, ¼ or ½ right	2
Swd L	3
Close R	4
Bwd L	5
Bwd R, turn ⅛, ¼ or ½ left	6
Swd L	7
Close R	8

(Anyone recognize Combination D? See "Argentine Tango of Robert Luis" on p. 77 of Feb. issue.)

E. Conversation Right Turn

Semi Open (or Conversation) Pos. Couple swd (Man face out) in LOD	
Swd L	1
Cross R in front (Girl: cross L in front)	2
Swd L	3
Close R	4
Swd L	5
Cross R in front (Girl: cross L in front); start to turn right	6
Bwd L (Close. Pos.), cont. to turn rt	7
Fwd R (Clos. Pos.), complete rt turn (couple again swd in LOD)	8

As I visualize this type of Fox Trot, the partners dance in as close a position as is compatible with ease of movement. When the man steps beside partner's foot (R Outside Pos.), he steps as *close* beside as possible; when couple dances in Semi-Open (or Conversation) Pos., partners step through in as compact a manner as possible.

Suggested pattern: A; B; A, get set for next combination; C, do not quite complete turn, finish facing corner; D; D; A, returning to LOD; B; A, get set for next combination; C, make ¾ turn, finish swd in LOD; E; E, finish in LOD; B; A.

SIDELINES SYMPOSIUM

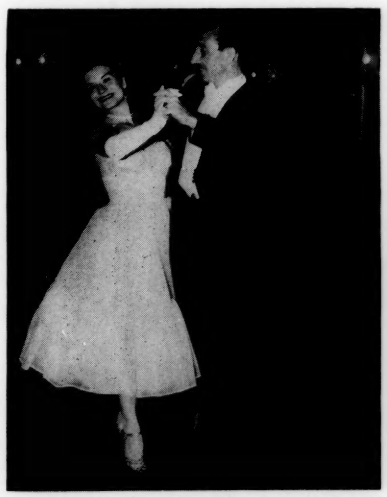
BALLROOM DANCE IN CANADA

To get some idea of the ballroom dancing picture in Canada, we directed a few queries to Jim Clelland, well-known Toronto teacher, who, with his wife, recently gave an enthusiastically received lesson and demonstration in English Quickstep for the Dance Educators of America in NYC. (We'll bring you their notes on this dance in an early issue.) Here are our questions and Mr. Clelland's answers:

What dances are most popular with the Canadian public? First is Fox Trot—slow, medium, fast—which, of course, brings in Quickstep. Jive is next—sometimes called Swing or Jitterbug (have seldom heard it called Lindy here). Then come Slow Waltz and Viennese Waltz. Other dances, such as Tango, Polka and Samba, are normally played at least once. Dance bands in public ballrooms just do not play Cha-Cha, Rumba and Mambo. One does hear them at night clubs, supper dancer and house parties. I find a large demand for Cha-Cha.

Where do Canadians go dancing? There are good public ballrooms with adequate floor area, but they are not used to advantage. They are usually open only Fridays and Saturdays (never Sundays). One must take a partner to most of them.

Where do teen-agers dance? Most are able to dance only at school, church or community affairs.



CANADIAN STYLE: Marg and Jim Clelland, well-known Toronto teachers, recently demonstrated Int'l Style Quickstep for the DEA in NYC. On this page Mr. Clelland writes about ballroom dance in Canada.

How about Rock 'n' Roll in Canada? It is very popular, though it is not allowed in some ballrooms.

Do any Canadian TV programs feature ballroom dancing? Unfortunately, no. However, *American Bandstand* is seen here in Ontario, and the resulting increase in interest in dancing on the part of the teen-agers is apparent. Locally, the teens can dance Fox Trot—something most of those on the show do not seem to be able to do very well.

Do US and British dance bands visit Canada? Occasionally US orchestras make one-night stands. The only one from U.K. I can remember was Ted Heath, and his was a stage appearance.

What is the ballroom competition picture in Canada? Ballroom competition, overall, has not been very good, due to the vast size of Canada and the small number of dance studios (non-commercial). Last year's Championship, held in Halifax, had nine entries—four of whom were from Ontario. *(See NEWS OF BALLROOM DANCE for plans for the 1958 Canadian Championship—Ed.)* I organize competitions here frequently. For our Jan. 25 contest, featuring Fox Trot, Slow Waltz, Tango and Quickstep, there were 14 entries. This month we will have a Cha-Cha competition.

Are the US chain schools active in Canada? The only wide-spread one is Arthur Murray.

What percentage of the Canadian public uses International Style when they go dancing? A rough overall estimate would be 25 per cent, though the situation varies according to the dance band playing. It would be difficult to guess the percentage of teachers giving instruction totally in Int'l Style. (The Murray studios use it for Gold Medal.)

Do ballroom teachers who use records employ discs from Canada, the USA or Britain? Teachers use Canadian or US records; discs from the U.K. are not too easy to obtain on the general market. (I personally will use any record, even if it's Chinese, *if* it has a beat and a steady tempo—and it does help if it has a melody!)

How much ballroom teaching is found in the public schools? It is practically nil, and never for school credit. Occasionally it is offered as an extra-curricular activity. (I give courses at private schools and at some collegiates—all outside normal hours.) Instruction is given at some Home & School Assns., Community Centers and at Y's.

To sum up, Canadian adults have the

rhythm and ability, just like any others, to be good ballroom dancers, but they do not have all the satisfactory facilities. Teen-agers here want to be able to dance well, too, but in many cases they must be encouraged by their parents to take lessons.

HAWAIIAN ROCK 'N' ROLL

Betty Mae Harris of Boone, Iowa, who loves all things Hawaiian and is nationally known as a teacher of the Hula, has come up with an interesting combination, which she tells us all her ballroom pupils are doing. It intrigues the young adult groups as well as the teen-agers. "I've tried to combine," she writes, "the two most popular teen dances, *Rock 'n' Roll* and *The Stroll*, into this *Hula Rock*." It has been a hit on local TV out there.

Miss Harris suggests these records: *I'll See You in Hawaii*, Coral, 9-61154 and 45 L 7263; and *Waikiki is Good Enough For Me*, Decca, 9-29774 and 45 L 8706.

I—HULA ROCK

Description for man; girl counterpart unless otherwise specified. Start in Closed Pos.

Fwd L		S	1,2
Fwd R		S	3,4
Swd L		Q	5
Close R		Q	6
Swd L		Q	7
Hold, wgt on R			8
Break	Bwd R (Girl: Bwd L)	S	1,2
	(Hold both partner's hands and give strong pull)		
	Fwd L (Girl: Fwd R)	S	3,4
Closed Pos.	Swd R	Q	5
	Close L	Q	6
	Swd R	Q	7
	Hold, wgt on R		8

Repeat preceding 16 counts.

II—THE HUKILAU BOX

(Pulling in the Fish Nets)

Closed Pos. Make a ¼ turn to right on each 8 cts. Start with Man's L side to LOD.

Swd L	Q	1
Close R	Q	2
Swd L	Q	3
Close R	Q	4
Swd L	Q	5
Close R	Q	6
Swd L	Q	7
Hold, wgt on L		8

Repeat preceding 8 cts., begin R.

Repeat preceding 16 cts., to finish turn.

III—WAIKIKI TWIST

Start in Open Pos., both face center.

Fwd L (Girl: Fwd R)		S	1,2
Fwd R (Girl: Fwd L)		S	3,4
Closed Pos., Man Face LOD	Swd L	Q	5
	Close R	Q	6
	Swd L	Q	7
Man's L Hand Clasps Girl's R	Hold wgt on L and twist ¼ to rt, point R fwd toward wall		8
	(Girl: Hold wgt on R and twist ¼ to lft, point L fwd toward wall)		

Repeat preceding 8 cts. (both face wall). Man begin R, resume Closed Pos. (LOD) on Ct. 5; OMIT twist on Ct. 8.

Bwd L	S	1,2
Fwd R	S	3,4
Bwd L	S	5,6
Fwd R	S	7,8
Fwd L	S	1,2
Swd R	Q	3
Close L	Q	4
Swd R (long step)	Q	5
Draw L slowly to R, with a slightly bent knee		6,7,8

IV—HULA STROLL

Partners break—each solo circles with 4 slow fwd steps—Man L, Girl R—face partner in Closed Pos. (Man in LOD) on 4th step. (Cts. 1,2; 3,4; 5,6; 7,8)

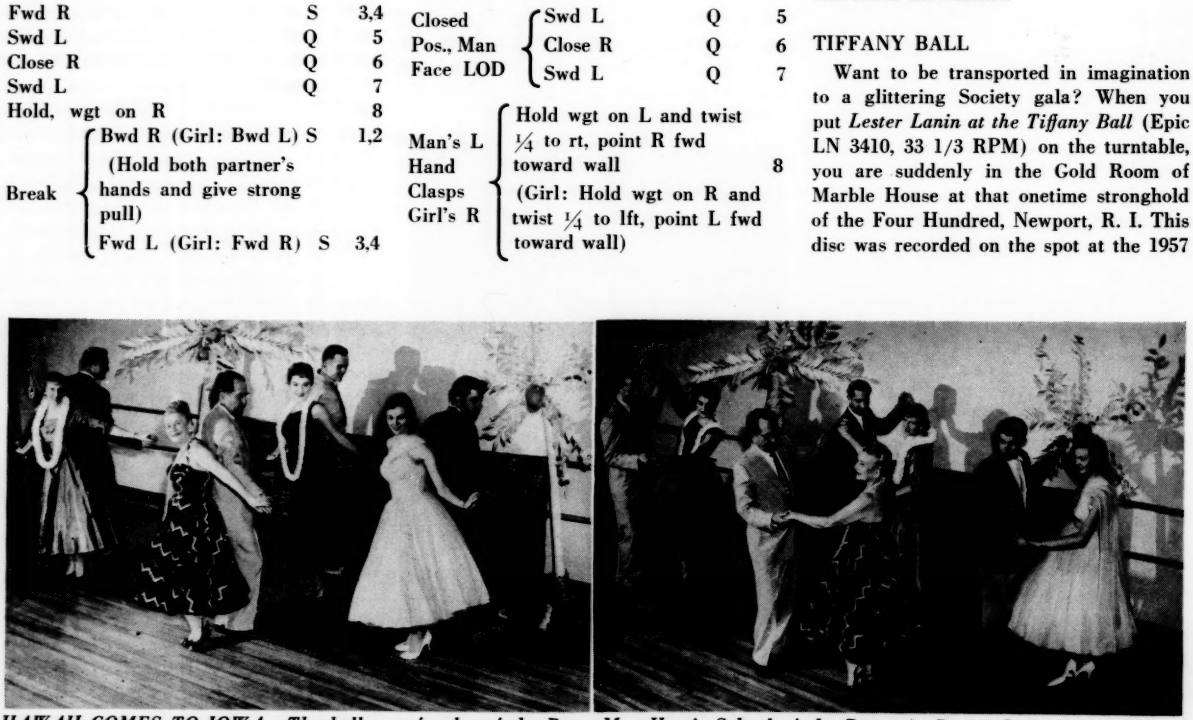
Swd L	Q	1
Close R	Q	2
Swd L	Q	3
Touch R, at L instep	Q	4
Swd R	Q	5
Close L	Q	6
Swd R	Q	7
Touch L, at R instep	Q	8

Repeat preceding 16 cts.

Style notes: Slightly bent knees, shoulders erect; hips sway on all side-close-side-touch movements.

TIFFANY BALL

Want to be transported in imagination to a glittering Society gala? When you put *Lester Lanin at the Tiffany Ball* (Epic LN 3410, 33 1/3 RPM) on the turntable, you are suddenly in the Gold Room of Marble House at that onetime stronghold of the Four Hundred, Newport, R. I. This disc was recorded on the spot at the 1957



HAWAII COMES TO IOWA: The ballroom faculty of the Betty Mae Harris School of the Dance in Boone, Ia., execute some of the "Hula Rock" figures devised by Miss Harris and outlined on this page. L to R, in photo at left above: Sandra Chance, Bruce Harris, Betty Mae Harris, Lloyd Wells (Miss Harris' husband), Carol Haberer, Joseph Moore, Vesta Woodvine, Dave Frazier.

Ball given as a benefit to preserve the historic buildings of the famed resort. Occasionally one can hear the crowd noises, which adds to the feeling of festivity.

This Society-type music is fast, but not quite as fast as the two earlier Lester Lanin records we reviewed. For my tastes it is a more comfortable speed for an extended dance—but it's not slow, by any means. The numbers are beautifully played. There are old ones for the old days, like *Wang, Wang Blues,* and newer ones like *Sunshine Girl* and *Rhode Island Is Famous For You.* Side 1 has 21 tunes, and Side 2 has 22, with some grouped into medleys. Apparently, Society likes Fox Trots better than any others. There is one Viennese-type Waltz and one Tango to give a little change of pace. *D.D.O.*

NEWS OF BALLROOM DANCE

HERE AND THERE

The Nat'l Committee for Ballrom Dancing hold an all-day meeting Mar. 23 at the offices of DANCE Magazine, with delegates attending from the following charter member teacher assn. groups: Amer. Soc. of Teachers of Dancing, Dance Educators of Amer., Dance Masters of Amer., Dance Teachers Club of Boston (DMA), NY Soc. of Teachers of Dancing, Penna. Assn. of Dance Masters (DMA) and the Phila. Dancing Assn. Invitations to send observers have been sent to the following: Assoc. Dance Teachers of So. Calif. (DMA), Canadian Dance Teachers Assn., the Chicago Nat'l Assn of Dance Masters and the Texas Assn. Teachers of Dancing. Carl Braun, owner of the Commodore Ballroom, Lowell, Mass. Pres. of the Nat'l. Ballroom Operators Assn., will represent that orgn.

Franklyn Oakley, former DMA Pres., is now associated with the Albert Butler School of Dancing in NYC . . . The Fox Trot finals at the El Patio Ballroom in San Francisco, on Jan. 17, had 24 couples as finalists. 1st place went to Mary and Lou Jaramillo, 2nd to Cliff and Lee Isaak, 3rd to Gloria Gorman and Dick Perata. Judges were Bay Area teachers Stanley Kahn and Betty and Bob Kirkpatrick, along with George Schomer, formerly of the El Patio. The ballroom, incidentally, has been undergoing a face-lifting renovation.

Ray Anthony & Orch., with a newly added Rock 'n' Roll repertoire, have been on a highly successful cross-country tour which winds up with a 3-day engagement ending Mar. 1 at the NYC Arcadia . . . A new series of no-vocal ballroom dance records, played by the George Poole Orch., has been put on the market by Windsor Records. They are issued as both 45 RPM singles and 33 1/3 RPM LP albums. Tempos include slows and mediums (see p. 72).

The ballroom dancing boom in Britain was spotlighted on Page 1 of the Feb. 7 issue of the dignified *NY Times.* They report that a survey there indicates that Rock 'n' Roll is fading, and that things are surging after a summer and fall slump. The story states that 5 million persons a week go dancing in Britain (or 1 in every 10 of the total population), and that 1,200,000 persons a week take dancing lessons from professional instructors. Arthur Franks, Editor of *The Ballroom Dancing Times,* is quoted as saying: "The quality of dancing goes down as you go up the social scale. You will find much better dancing at the Hammersmith Palais than at the Savoy."

There is a disquieting rumor of the existence of a new Rock 'n' Roll dance. Probably to the dismay of the Stanislavsky-ites of the Actors Studio, it is called *The Method . . . American Bandstand's* popular Dick Clark has been awarded a 2nd TV show, on Sat. nights, 7:30-8 EST over ABC-TV. With Pat Boone as guest, it premiered Feb. 15 . . . *The Stroll,* as done by the teen-agers on *Bandstand,* is all over the place. Mercury has a fast-selling record (#71242), by The Diamonds, called *The Stroll.*

Two ballroom notables from other countries recently visited DANCE Magazine. One was M. Pierre, Chairman of the Latin-American Dance Branch of the Imperial Society of Teachers of Dancing. He and his partner, Doris Lavelle, stopped in NYC enroute to London from Havana, where they spent 3 weeks studying the latest developments in Cuban ballroom dance . . . Another caller was Llona Sears, well-known ballroom teacher in the Republic of Panama . . . Louise Ege, our Midwest ballroom correspondent, is currently on a cruise of the Mediterranean.

New book on the market is *Dancing the Cha-Cha-Cha,* by NYC teacher Arthur Kalberer ((46 pp., $1, American Graphic, Inc., Irvington 11, N. J.) Review in an early issue . . . A booklet to send for: *Making Teen Centers Succeed.* 25c from NY State Youth Commision, 66 Beaver St., Albany, NY.

OUCH! The young man at the right in this photo either has been stepped on or his shoes are too tight. Scene is a party of Attleboro students of Westwood, Mass. teacher Janet White Frazier.

The Arcadia Ballroom in NYC is operating again, with name bands and dancing on Fri., Sat. & Sun. Later in the spring the premises are due to be remodeled as a giant night club, to be christened Lou Walter's Cafe de Paris. Incidentally, Rey Morais of Maharam Fabric Corp. recently did the decoration for Walters' Cafe de Paris in Miami Beach . . . The Key Club in Houston is adding a new ballroom, to accomodate 350 . . . Xavier Cugat & Orch. have settled down for a long stay in NYC. On Feb. 7 they opened a 17-week run at the Hotel Statler, and they go to the Waldorf's Starlight Roof for the summer.

The note following Stephanie Muller's article in the Feb. issue incorrectly stated that Miss Muller teaches at the Chalif School of Dance in Chatham, N. J. She is a graduate of, and was on the faculty of, the Chalif School in NYC, which is now closed . . . James H. McQueeny, of the Teresa Dolan School in Chicago, has added YMCA classes to his busy schedule . . . Making a hit in the Louisville area is *Teen Time Dance Party,* 5-5:45 on Wed. over WHAS-TV. Jim Walton is emcee of the show which features a group of high school-ers dancing to records . . . An enthusiast for Rock 'n' Roll dancing and an avid collector of American dance records, we learn, is 22-year-old King Hussein of Jordan . . . United Artist Records and Arthur Murray have joined forces to launch a new dance called *The Swivel,* in connection with the record co's issue of a disc by that name, featuring Al Taylor and The Poodles.

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Carl L. Braun reports that the International Style of ballroom dancing is being taught in the classes at his ballroom, the Commodore, in Lowell, Mass. On Wed. and Sat. nights, classes of more than 100 study Fox Trot, Tango, Waltz and Quickstep from Bob and Ann Thomson, teachers in Groveland, Mass. They came to the USA 9 years ago from Glasgow, Scotland.

1958 CANADIAN CHAMPIONSHIPS

Toronto's Eric Hodkinson of the Canadian Dance Teachers Assn. writes that the Third Annual Canadian Amateur Ballroom Dancing Championship is scheduled for May 30 and will be held in the Palace Pier Ballroom in Toronto. Patron of the event will be the Rt. Hon. Leslie M. Frost, Premier of Ontario. Competitors, limited to permanent residents of Canada, 16 years of age and over, will be required to dance Waltz, Slow Fox Trot, Tango, Quickstep and Viennese Waltz. Rules will be those of the ICBD. A demonstration of Formation Dancing will be featured, the team to be drawn from teacher members of the CDTA.

CHICAGO BALLROOM NEWS

In the Chicago area, too, we find that ABC-TV's *American Bandstand* is the teenagers' delight. Unless you are a fan of the program and can do the dances seen on the show, you're just not in the know. Now, in addition to *The Stroll* and *The Circle Dance*, the Phila. youngsters on the telecast have popularized *The Hop*. This is done in a single line—hands on hips of person in front—hop on one foot (L)—place R heel out to side—hop again (on L)—close R—hop again (on L)—close R (wgt on R). Repeat to L. This is danced in a line for a short period; suddenly the line breaks at one point or another and the couples jive together. Later the line forms again. It's simple, but they love it.

The Chicago Nat'l Assn. of Dance Masters had a big turnout for their Feb. 9 meeting in Chicago. Ballroom faculty included Alada Alexander, Harriet Schoenberg and Mr. and Mrs. Lew Young . . . Jack Baker of the Aragon Ballroom here says the record bigwigs predict that R 'n' R and Cha-Cha will soon be in the past, and that the trend is to smoother and slower dancing . . . Between 2,000 and 3,000 people will take part in the huge Centennial Show marking the 100th year of the YMCA Mar. 22 at the Int'l Amphitheatre. Your temporary reporter (subbing for Louise Ege) is choreographing, and we're introducing a *Centennial Waltz.*

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(continued from page 72)

poem. The action was characterized by a Western placidity.

In the opening scene in Madame Larina's garden, the choreographer was required to set a dance for peasants returning from the fields. This he did, with the girls winding shyly in and out and the boys jumping and plummeting into prysiadkas. The dancing had a peasant-authenticity, but we found its relationship to the music rather arbitrary. The singing was in an expansive choral style that seemed to require more serenity in the choreography.

There is lovely ballroom music in *Eugene Onegin*. For the party at Larina's house, Mr. Solov created constantly interrupted whirling patterns for young girls in white and pastel and boys in military attire. At the dress rehearsal, the stage director had not solved the problem of furniture-obstruction, including a chair placed downstage dead-center.

For the ballroom scene in Prince Gremin's palace, the dancers and singers were combined for a stately polonaise. It was an interesting idea, but the result lacked somewhat in *éclat*.

Each year, depending upon whom he has chosen for his leading dancers, Mr. Solov makes changes in the Triumphal Ballet of *Aida*. Last season he had Geoffrey Holder and Mary-Ellen Moylan, two dancers totally different in style. Mr. Solov boldly accentuated that difference in their resplendent duet. This year, Mr. Holder was joined by Carmen de Lavallade, and the choreographer did not attempt to give them contrasting characterizations. He made their duet a matched one.

They danced side by side, using their arms sinuously, occasionally jutting their heads in a pecking movement, but using their legs somewhat balletically. The company surrounded them in long diagonals, with a group of male dancers vaulting through. The soloists were borne off separately on high platforms.

One of the most delightful moments in *Aida* is still the dance of the little blackamoors in Amneris' bedchamber. The scene is inherently an ominous one, with Amneris preparing to trick Aida into a confession of love for Radames. And so, to have this briefly interrupted by a group of little boys forming pyramids and rolling in somersaults is an astute piece of dramatic contrast.

But in the Triumphal Scene we'd like

(continued on page 83)

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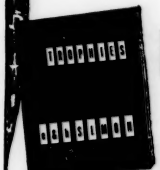

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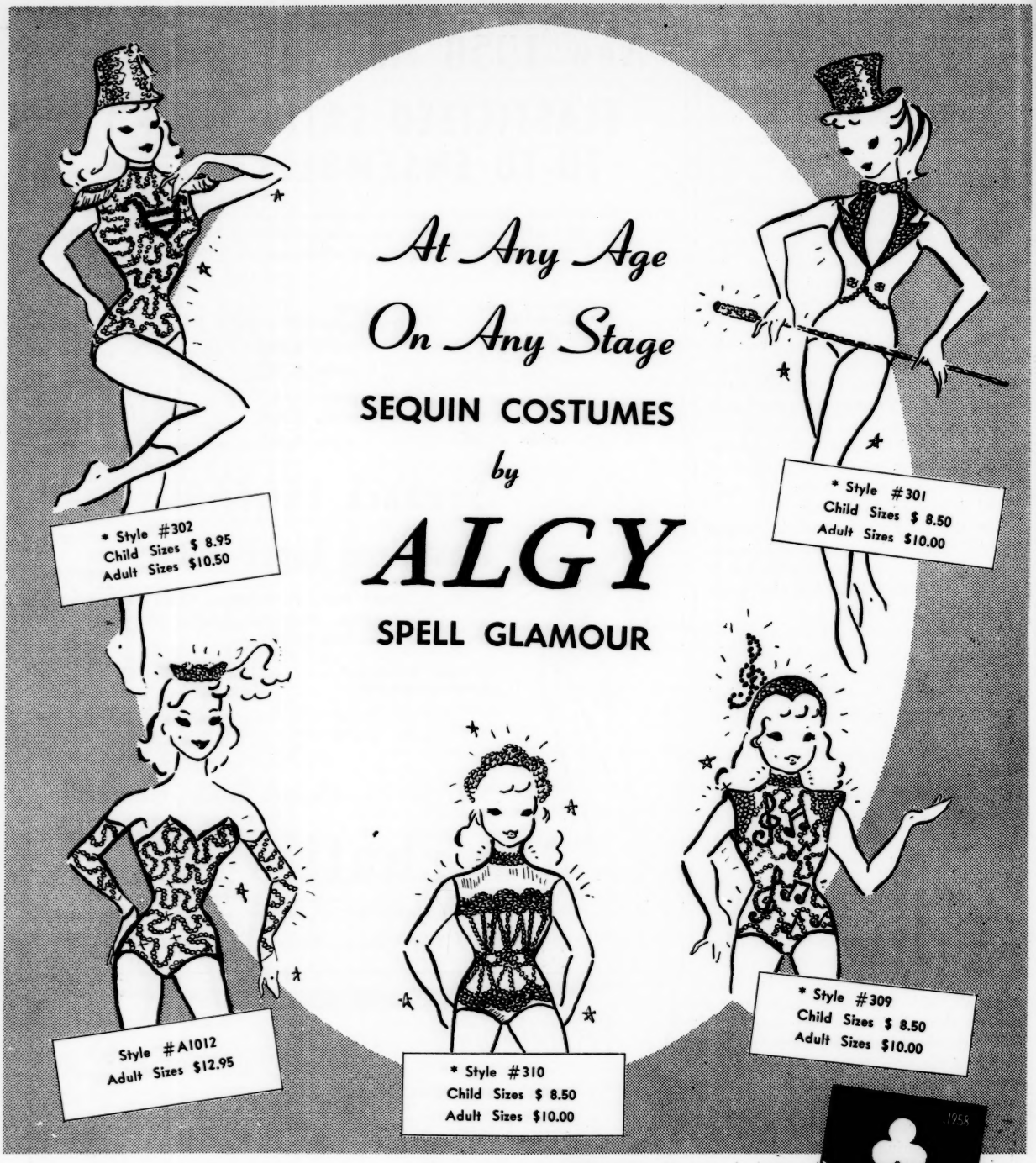

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REVIEWS

(continued from page 81)

to see Mr. Solov return to his former concept. *Aida*—especially in the Met's sumptuous staging—can withstand all the abandon the choreographer wishes to bring to it. *D.H.*

Emy St. Just and Company
Hunter College Playhouse
January 12, 1958

Emy St. Just has a predilection for morbid and lurid themes. She has sometimes been considered decadent and daring. At this performance, a ponderous affair, unevenness of structure and execution made it difficult to take her works seriously.

Daphne into Tree, the first section of the new *Metamorphoses,* was a meandering promenade accompanied by music of the "plink and plunk" school, supplemented by noises which I thought emanated from a leaky radiator until I realized that they were uncompromisingly rhythmic. *Don Juan into Summer Grass,* after a stunning opening passage for its hero, the excellent Loren Hightower, did not fulfill its promise.

In a season which has recently seen the enchanting performances of the Dancers of Bali, there seems little reason for a revival or revision of *Oh, Sister Joy*!, a more or less literal representation of an Indonesian marriage ceremony. Its only justification lay in the opportunities it provided for an appealing performance by Anne Barlow, as the lovely Entrant, and a superl tive one by the accomplished Mr. Hightower.

A Thousand and One Nights, which has won plaudits on other occasions, held the attention only through Paul Olsen's extraordinary acrobatics and strangely compelling characterization of the blue Eunuch.

Requiem at an Office Window, in spite of the interesting contrast between the reality of the mental image, as represented by the spoken words of Ed Hornick's poem, and actual reality, as depicted in the dance action, failed to be either convincing or moving. The effectiveness of Miss St. Just's roles suffered because at present her body, chunkily proportioned and not very well disciplined, is something less than the ideal dance instrument. *L.M.*

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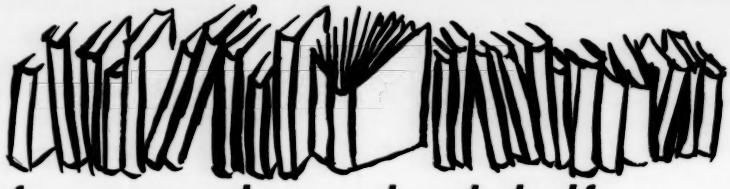

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REVIEWS *(continued from page 83)*

a gratifyingly high level of choreographic interest, although some of the most impressive items were not new.

Doris Rudko's imaginative sense of design was aptly employed in the opening sections of her new *Field of Torment*, where she vividly suggested the private agonies implied in the phrase of Milton which was her theme. Her earlier work, *The Time Between*, remains a haunting picture of the restlessness and uncertainty of waiting women.

Jeff Duncan, in addition to his amusing *Three Fictitious Games*, a lively closing number, offered a new solo, *Bach Preludes*, in an entirely different vein. Deceptively simple in outline, it was danced with an aristocratic distinction which lifted it out of the commonplace.

Melisa Nicolaides is an electric dancer. She moves with such intense conviction that she is exciting to watch even when, as in her new *Morning*, her ideas have not yet crystalized into particularly felicitous form, and her technical limitations are apparent. More successful was *Rock*, a poignant picture of futility, in which an adolescent desperately tries to find release in a sordid session of Rock 'n' Roll. In mood and theme this dance (which caused titters in some sections of the audience) reminded us of Ruthanna Boris' *Jitterbug*, a similar study of another dance and another generation of teen-agers, discarded because audiences misunderstood it.

Widow's Walk, the first section of Dorothy Madden's *Nantucket Sketches*, was concise and suspenseful. After that the piece, although well danced, moved haltingly to an inconclusive ending. In her *Parasite*, the compulsive energy displayed by the protagonist seemed to indicate the revolutionary rather than passive dependent; the choreography was inconsistent.

A particularly happy feature of the program was the appearance of Eve Gentry, who received a warm welcome in three familiar dances, *Tenant of the Street*, *The Sea Gives up its Ghosts*, and *The Antenna Bird*. She appeared in excellent form, and danced magnificently.

Notable throughout the afternoon was the good taste displayed by the various choreographers in selecting their music.

L.M.

Frankel-Ryder Dance Drama Co.
Brooklyn Academy of Music
January 19, 1958

The programs presented by Emily Frankel and Mark Ryder have variety, balance, and color, for they are a remarkably versatile pair of dancers. They

are not afraid to entertain, yet their work bears the stamp of sincerity.

In *The Past Perfect Hero,* Valerie Bettis' tragi-comic evocation of a football star turned middle-class suburban commuter, Mark Ryder has an expertly tailored new role which he fills to perfection. Deftly and sympathetically, as he wanders through dreams of former triumphs on the athletic field and memories of the starry-eyed bride who is now his disillusioned wife, he suggests the small but very real tragedy inherent in the inevitable descent of an ordinary man into dull mediocrity after one brief taste of glory. Miss Frankel, a gifted actress, is excellent in her transitions from sophisticated woman to young girl and back again.

In his twenty-minute, two-character *Romeo and Juliet,* danced to the Tchaikovsky overture, Todd Bolender has managed to distill something of the essence of Shakespeare's timeless drama. The poignancy of young, doomed love is there, especially in Emily Frankel's portrayal of Juliet. The choreographer has, however, been obliged to present his theme in fragmentary and unsatisfying bits and pieces. A spectator without a thorough knowledge of the play would soon be lost in the rapid succession of scenes, none of which can be properly developed before the inexorable demands of music and plot hurry the characters into another brief, incomplete picture.

Sophie Maslow's *The Diamond Backs* now looks like a capsule version of *West Side Story,* although of course her work preceded that very popular musical by several years. The assisting dancers, not quite so adaptable as the two principals, were seen to far better advantage in this work, where each gave a distinctive and memorable characterization, than in the more formal techniques of the pieces choreographed by Miss Bettis and Mr. Bolender.

Bolender's *The Still Point* was created for Miss Frankel some time ago, and hers still remains, in my opinion, the most sensitive and touching interpretation of the young girl. It is a restrained and unexaggerated portrait, in which the most delicate nuances of thought and feeling are vividly reflected in facial expression and dance gesture.

Bach's *Brandenburg Concerto No. 3,* choreographed by Mark Ryder, opened the performance. The Pennsylvania Railroad failed to justify my faith in its punctuality, and so I am unable to report.

L.M.

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PART V
ASSEMBLÉ

BY THALIA MARA

The **assemblé** derives its name from the French verb **assembler**, meaning "to bring together" or "to assemble."

The step **assemblé** begins and ends in 5th pos. and may be performed **dessus, dessous, devant, derrière, en avant, en arrière, porté,** and **en tournant.**

When the back foot is brushed to the 2nd pos. **en l'air** and finishes in front of the supporting foot, the **assemblé** is said to be **"dessus"** or "over." When the front foot is brushed to the 2nd pos. **en l'air** and finishes behind the supporting foot, the **assemblé** is said to be **"dessous"** or "under."

In like manner, when the back foot is taken out to 2nd pos. and returned to its original position behind the supporting foot, the **assemblé** is **"derrière";** and when the front foot is taken out to 2nd pos. and returned to its original position in front of the supporting foot, the **assemblé** is **"devant."**

If the front foot is brushed straight front to 4th pos. **en l'air** and returned to its original position, the **assemblé** is **"en avant";** if the back foot is brushed straight back to 4th pos. **en l'air,** the **assemblé** is **"en arrière."**

Assemblés, dessus and **dessous, derrière** and **devant, en arrière** and **en avant,** are performed **sur place,** that is, in place. Naturally, however, the dancer will advance in performing a series of **assemblés dessus** because the working foot is constantly coming from behind, and over, the supporting foot to finish in front each time, and contrariwise, the dancer will retreat in performing a series of **assemblés dessous** because the working foot is constantly coming from in front of, and under, the supporting foot to finish behind each time.

When the dancer travels from one spot to another, whether it be forward, sideward, or backward, in performing the actual **assemblé**—and this **assemblé** may be **dessus, dessous, devant, derrière, en avant** or **en arrière**—the **assemblé** is said to be **porté,** or carried. An **assemblé** which is performed with a turn in the air is an **assemblé en tournant. Assemblé en tournant** must be either an **assemblé dessus** or an **assemblé derrière,** as it is impossible to perform any of the other **assemblés** turning in the air.

There are certain characteristics of the step **assemblé** which must be preserved at all times no matter which **assemblé** is being performed. One such characteristic is the brush of the working foot on the floor at the start of the step. This brush should actually be heard as the foot slides out to the farthest point in 2nd or 4th pos. before it is raised from the floor. Performing this movement correctly requires a good **demi-plié** on the supporting leg.

The second important characteristic of **assemblé** is the drawing together of the feet into 5th pos. **en l'air** before touching the floor in the descent from the spring. The landing must be made by both feet at the same instant. Of course, in the landing the controlled action of the insteps and the good **demi-plié** are essential.

The use of the **épaulement** gives style to the performance of the step. In advancing from the back of the stage to the front with a series of **assemblés dessus,** the dancer should bring the shoulder which corresponds to the front foot slightly forward and incline the head toward that shoulder. For example: when the right foot closes front, the right shoulder is also brought a little to the front and the head inclines to the right; when the left foot closes front, the left shoulder is brought slightly forward and the head inclines to the left.

In performing a series of **assemblés dessous** and retreating from the front of the stage to the back the **épaulement** is reversed. We now work in opposition to the working leg rather than in alignment to it. That is: when the left foot closes behind the right, the right shoulder is brought slightly forward and the head inclined to the right; when the right foot closes behind the left, the left shoulder is brought forward and the head inclined to the left.

There are, of course, many different **port de bras** which may be performed with the **assemblé** to vary its performance, and the different directions of the body, such as **écarté, croisé,** and **éfface,** should all be employed to give variety and interest.

DO'S 1 *ASSEMBLÉ DESSUS*

1. Ready to begin. The dancer stands in 5th pos., right foot behind, correctly placed and properly centered with the weight over the balls of the feet. A good starting position is essential to a good performance of any ballet step, as ballet demands neatness, concise movement and clean execution in order to be brilliant.

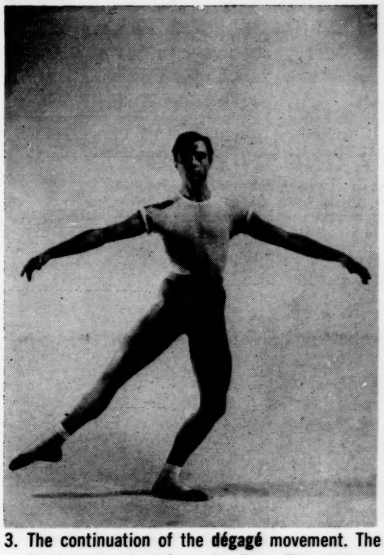
DO'S 2

2. The dancer slides the back foot out to a strong point in 2nd pos. at the same time that the supporting knee bends in a good **demi-plié.** This is a transitional movement; there is no pause in this position.

Photos by Jack B. Mitchell

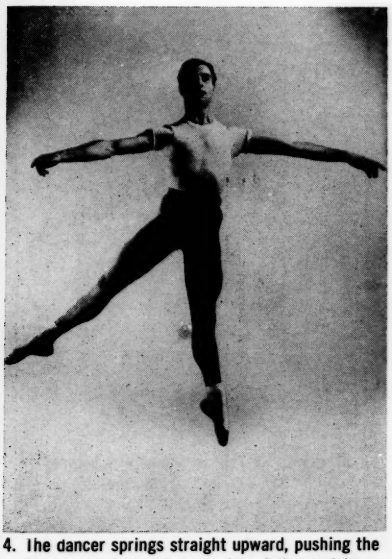
Our model is Royes Fernandez of American Ballet Theatre.

DO'S 3



3. The continuation of the **dégagé** movement. The leg is now raised from the floor. This slide on the floor to the raised position is most important for clean execution of the **assemblé.** The supporting knee is well opened and pressed back over the toes, both heels are front, hips are in alignment, body is well lifted out of the hips, head erect. The arms, which started to open as the foot began its slide to 2nd pos., are now raised to 2nd pos.

DO'S 4



4. The dancer springs straight upward, pushing the floor away from his toes, forcefully straightening the supporting knee and pointing the toes straight down. This pointing of the toes of the supporting foot is a most important factor for brilliant performance. The shoulders remain unstrained, the body straight, the back strong.

DO'S 5

5. The feet are assembled into 5th pos. in the air at the instant before landing. This is an absolute essential of the step **assemblé.** As this is an **assemblé dessus,** the right foot has been brought in front of the left. The arms are lowered slightly.

(over)

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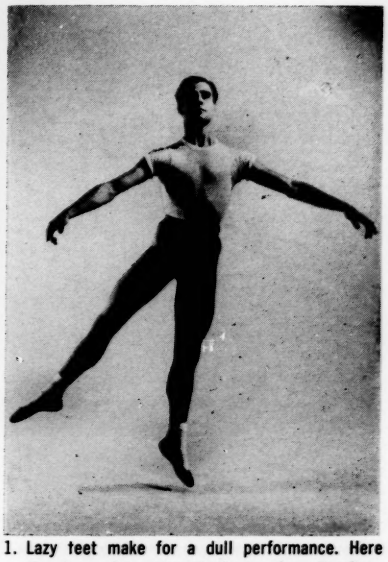
(continued from page 87)

DO'S 6

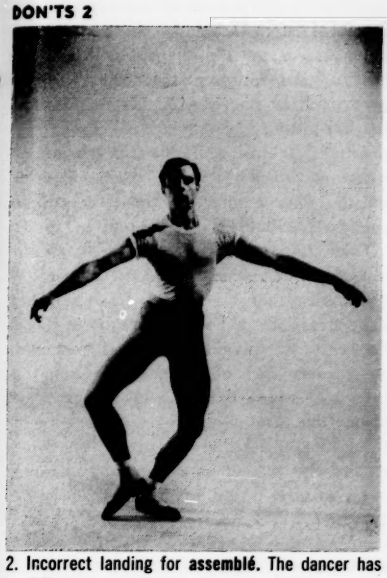
6. The finish of the **assemblé.** The dancer has finished with a good **fondu.** That is, he has touched the floor high up on the three-quarter points and used his insteps to gradually lower his heels into 5th pos. at the same time that his knees were bending into a good **demi-plié.** Now his heels are pressed firmly into the floor. The right shoulder has been brought slightly forward and the head is inclined to the right. The arms have returned to their starting position.

DON'TS 1



1. Lazy feet make for a dull performance. Here the dancer has not pushed away from the floor with sufficient force to stretch the supporting leg and foot. As this requires great strength, the beginner student will find it difficult; but practice and effort make perfect.

DON'TS 2



2. Incorrect landing for **assemblé.** The dancer has failed to assemble his feet into 5th pos. in the air, and the result is that he lands first on one foot, then the other. The step loses all meaning as well as quality; it is no more an **assemblé.**

DON'TS 3

3. This is what insufficient **plié** looks like at the close of the step. In addition to losing in aesthetic quality (see #6 in the Do's), the dancer loses balance and stability. The next step will be twice as hard to do from this poor base.

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AFRICA

(continued from page 49)

own immediate community he was known not by his name but by that of his tribe. He was the representative of a specific group and as such was highly responsible for the prestige of that group. Today the prestige of this profession is shrinking wherever the motor roads reach, but even so, the dancer, or "the play," as he is called, is still highly respected.

One cannot really speak of dance in Africa without saying at least a few words about costume and music. Costumes for dance vary from the most elaborate and exotic to the bare body. Some costumes cover every inch of the dancer. Even the eyes are hidden behind a net of straw or fiber (the Minguangi, masked dancers of the Bapende tribe, are an example). Some extend the dancer into space by the use of stilts and layer upon layer of raffia (example—the country devils, the greatest dance figures in Liberia). Some bedeck the dancer in coral and gold jewels, as among the Benis people of Nigeria. Others, like the Bushongo people of the Belgian Congo, wrap the dancer in the splendid and brilliant *'velour de Kasai'* which is made skillfully from raffia. The Ishyaka, dancers of the King of the giant Watusi, are strikingly dressed in white, black and red cloth—sometimes leopard skins—and their flowing head dresses are of white banana fibers.

On the other side we have the bare bodies. Costume of natural art — like polished ebony! Every muscle free! Yes, the smooth silken skin glistening in its

Author Pearl Primus as she appears in her version of "The Proud Impinyuza," dance of the regal Watusi. Decorated in beads and shells, she executes the intricate rhythmic patterns of the ancient court of the Mwami of Ruanda. Miss Primus plans a concert tour of the Far East.

dark beauty is also a costume for the dance. In between these two extremes are the hundreds and hundreds of combinations of cloth, raffia, headwork, feathers, leaves, masks, hair, paint, wood, metal, claw, teeth and fur.

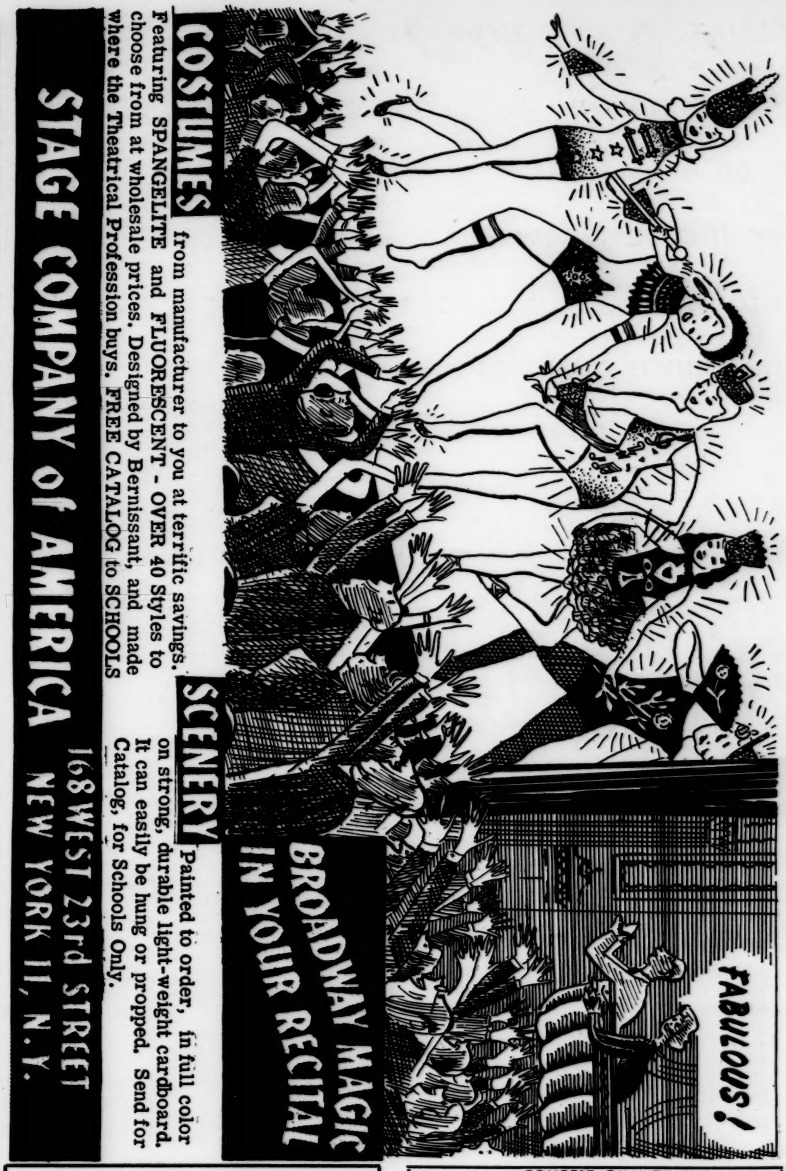
Although there are many dances which are done in silence (certain hunting dances and certain dances connected with magic; also some connected with secret societies), the majority of dance in Africa is accompanied by music. A brief survey of the music-making devices would reveal that everything capable of making sound is used—from turtle shells, seeds, spider webs, pebbles, sticks and metal discs to the great drums, harps, flutes, gongs, horns and xylophones! I have heard the music of bracelets rubbed together, and the sound of wet arms striking the sides of wet bodies, and when the seventy-five kneeling women of the Bakuba orchestra struck the ground with their gourds, it was an ocean with a thousand voices.

African dance forms are strong, virile and vital with a feeling of dynamic thrust and resistance. They are exceedingly controlled, having the power to project the subtle as dynamically as the obvious. To adequately study the African dance one should have some knowledge of African religions. In the ecstasy of a religious experience the dancer becomes a god form and the body frees itself of its structural limitations. Legs, bodies, arms, heads move in impossible counterpoint.

Ranging from the walk and all its variations, the technique of the African dance embraces the leap, the hop, the skip, the jump, falls of all descriptions, and turns which balance the dancer at the most precarious angles with the ground. But more than any combination of steps, African dance has an urgency. The dancer has direction and purpose—to communicate. This is why he can assume the proportions of an ant or a giant. For him and his people the dance is life.

Though the true dance seems to be disappearing as city life spreads into the jungle, the spirit which was responsible for the dynamic dance and the exciting art forms of yesterday cannot be destroyed. Sometime it will spring forth in a seemingly new form. Then the world will open its arms to welcome it and will place it without reservation where it belongs . . . with the greatest.

THE END



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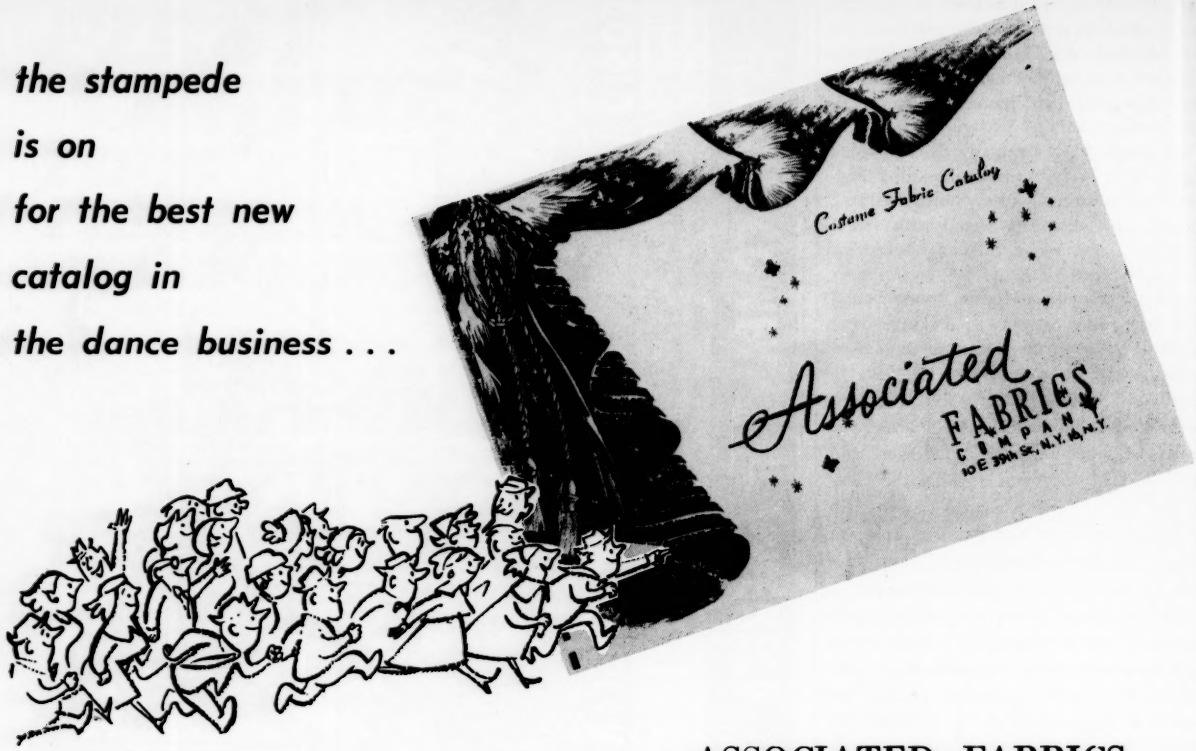

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BEAUTY AND THE DANCER

POSTURE

By ANTONIA DOBROSLAVICH

Like "exercise" and "diet," "posture" is more often than not a word to which we give lip service. Those who carry themselves well rarely are aware of doing or being anything special, and yet they often attract attention, because good posture seems so rare.

Correct posture is a matter of habit, and once acquired it is rarely lost. It is interesting that certain typical forms of incorrect posture are usually indicative of personality deficiencies or inadequacies. Adolescent problems in boys, as well as girls, manifest themselves in the carriage of the body. During this stage the body, reacting to the mental and spiritual stages of development, acquires quirks of expression which may remain even after the problems have been solved.

Students of the dance are, of course, constantly dealing with posture. Emphasis on position, placement and coordination are the essence of every exercise. The teacher repeatedly advises: "hold your back; straighten your spine; lift your head; tuck in"; etc. Yet these admonitions frequently become an accustomed accompaniment to the music being played. In time, proper training is instilled in the student, and the effort results in good carriage and fine bearing. Alas—this is sometimes seen in the studio only. Once off the floor, students may regress into their usual careless carriage, or their own concept of good posture.

Of what avail good grooming, fine clothes and sparkling wit, if the framework is askew? Every waking moment can be utilized in forming habits of proper posture, whether sitting, standing, walking, working, in action or relaxed.

A hunched shoulder may be a sign of inner tension or a means of physical compensation for another part of the body; a tilted head may be a sign of introspection or faulty hearing. These symptoms must be dealt with either from the mental and/or the physical approach. But the important thing to remember is that most bad posture is a matter of habit, acquired for whatever reasons, and needs to be dealt with patiently and consistently until overcome. No matter how "comfortable" an incorrect carriage may seem to be, correct posture will in time give more comfort and better health.

THE END

SHOPPING GUIDE

	Page
Books:	
Ballet Book Shop	57
British Ballet Org.	88
Chalif Publications	57
"Come Dance with Me"	83
"Cuban Dancer's Bible"	80
Dance Mart	11
Dance Notation	21
Dancing the Cha-Cha-Cha	80
Gladys Hight	56
Jay Dance Notation	68
Kamin Dance Book Shop	80
Mel Day—"Ballroom Steps"	80
Music Publishers Holding Corp.	11
N. Tsoukalas, Spanish Technique	57
Classified:	98
Dance Routines:	
John Clancy	80
Jimmy Hamilton	56
Danny Hoctor	64
Roye Dodge	24
Al Gilbert	56
Kathleen Kavanagh	57
Root	80
Rozanas	91
Donald Sawyer	80
Jack Stanly	56
Varady	56
Dance Footwear and Accessories:	
Advanced Theatrical	100
Anthony Costumes	94
Art Teen	69
Baum's	8, 9
Ben & Sally	70
Betty Silk	90
Capezio	2
Chatila	80, 81
Chicago Theatrical	60
Columbia Supply	71
Danskins	14
Dazian's	7
D. C. Theatrical	91
Dorothy Rehearsal Romper	89
Fine	88
Herbet	98
Holding	55
Incentives	91
Kling's	71
La Mendola	67
La Ray	83
Loshin's	70
Mack's Taps	80
Maurice Danswear	85
Selva	99
Serbin	67
Star Costumers	58
Stroblite	83
Style Queen	58
Trep Art	65
Fabrics:	
Algy	82
Associated	92
Baum's	8, 9
Fine	88
Kalmo	68
Maharam	59
Samuelson	90
Wolff-Fording	65
Miscellaneous:	
Ballet Painting (Framed)	66
Binders (for DANCE Mag.)	64
Dance Magazine Publications	61, 84
Evyan Parfums	29
Flatow (photographer)	90
Freyman (photographer)	71
Florman & Babb (motion picture equip.)	57
Glodell (Castanets)	91
Great Moments of the Dance	18, 28
Ken Baird (Lemon Peeler)	83
Lanvin Parfums	27
Mitchell (photographer)	55
Note Paper (DANCE Magazine)	26
Reprints (DANCE Magazine)	89
H. W. Shaw (gifts and prizes)	71
Shop Window	85
Simon Trophies	81
Stein's Make-up	58
Star Co. (Barres, Steel Mirrors)	58, 98
Subscription Coupon	68
Tesoriere (miniature slippers)	57
Records and Record Players:	
Artti	83
Califone	55
Chalif Ballet Technique Album	57
Choreo	83
Dance Records (Danny Hoctor)	64
Kimbo (Bob Kimble Routines)	58
Marlos	89
Russell	87
Shipley	90
Statler Records	60
Statler Records (H. B. Shaw)	71
Stepping Tones	69
Velmo	86
Windsor Ballroom Records	72
School Listings:	96
Summer Camps:	62, 63
Teacher's Dance Organizations:	
American Society	22
Chicago Nat'l Ass'n of D. M.	20
Dance Educators of America	22
Dance Masters of America	13
Dance Masters of America—NYC	22
Dance Teachers' Guild	20
Hinote Dnace Festival	23
Midwest Dance Teachers' Ass'n.	20
National Academy of Ballet	19
Nat'l Ass'n of Dance and Affiliated Artists	16
Nat'l. Council of Dance Teacher Organizations	21

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BABY DOLL

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(continued from page 6)

for a late-show idea which could mean a lot of work for local dancers. **Leona Irwin** her 3rd year as the show's dance star.

Jonathan Lucas, who stages the Eddie Fisher Show, keeps his dancers and singers in top shape with a regular morning ballet-modern class. **Frank Reynolds, Gretchen Hauser** and **Edna Ryan** are regulars on the program . . . **Stephen Papich** to choreograph the Viennese, Gay Nineties and Fiesta Nights at H'wood Bowl this summer . . . **Marge and Gower Champion** were headliners of the charity Ruby Ball at the Beverly Hills Hotel . . . **Irwin Parnes** presented **Delala Mur & Co.** in a 1-night concert at the Philharmonic. The show was highly publicized as authentic dances with a cast from the Near East (in this case meaning Central Casting). This is bad for a city trying so hard to create a dance public.

"Wish You Were Here" in its 3rd month, and many jobs have been found for the talented cast . . . **Steven Peck & Lita Leon** signed for an important sequence in "The Gun Runners."

LAS VEGAS: The entire cast (126) of the Lido show will be planed over from Paris for the opening of the new Stardust Hotel . . . **Ginger Rogers** getting H'wood bids again now that she is such a hit at the Riviera, with her 3 dancing partners, **Mark Alden, Buff Shurr** and **Dom Salinaro. Louis Da Pron** staged her big act. On the same show are 22 ice skaters . . . Chiquita, of the dance team of **Chiquita and Johnson,** appearing at the Dunes, made a quick flight to H'wood to test for "The Diary of Anne Frank." She lived the part in real life as a refugee from Hungary . . . At the Sahara, **Marlene Dietrich,** for the 1st time, does a soft shoe routine . . . **Deon Robb, Tana Leigh** and **Lisa London** featured in the new Dunes show . . . **George Chakris** featured in the new Tropicana show, starring Jayne Mansfield, which **Earl Barton** staged. *Roy Clark*

SO. CALIFORNIA NOTES

Dance-theatre upsurge with the reopening of the Ivar Theatre, for a series of 5 prods. Opener is Haydn's comic opera, "The Man in the Moon." Choreographer **Bob Thorson's** 6 dancers **(Leslie Franzos, Larry Long, Forrestine Lyle, Ben Jonson, Josef Stember, Larry Warren),** acting as a prologue, steal the show. Concurrently, Thorson uses these 6 plus **Marketa Kimbrell, Murra Lawrence. There Miele, Fanchon Bennett, Marilyn Stevens, Dick Monahan, Laszlo Jilly** in the morning perfs. of "The Bartered Bride" at the Shrine Aud. for the LA Bd. of Ed. . . . **Lynn Pyle** is choreographer for the San Diego Community Theatre's "On the Town" . . . **Evelyn LeMone** presented a benefit for the Calif. Women's Cancer League at Pasadena, which included "L'Histoire du Soldat" (chor. by **Carol Fisher Smith).** Miss LeMone, whose perf. style is reminiscent of Doris Humphrey's, brought reality to the role of the Princess. **Bill Berg** was an engaging Soldier, and **Tedd Welsch** was good as the Devil. **Wilson Morelli** restaged Schwezoff's "Concerto Tragico" and contributed notable dancing in it with **Karen Shanley.** Another highlight was Morelli's "Etude", with Miss Shanley, **Patricia Uyemura** and **Nanci Thorn.**

America's contribution to Irwin Parnes' 11th annual Int'l Folk Fest. will be choreography by **Norman Borine,** who will dance opposite **Darlene Powell,** with **Barbara Tynski, Nancy Hybery, Gaylen Allen, Court Dana, Larry Lustilla** and **Portland Mason** (James Mason's daughter) featured in the group of 30 . . . **Haldor de Becker** and **Joan Aldrich** of the **So. Calif. Ballet** were seen in TV excerpts from "La Boutique Fantasque" . . . **Rita Lupino** back to her 1st love, Spanish dancing . . . **Marcie Ranger,** back from Las Vegas, teaching ballet and jazz at **Barrett Studios,** La Cunada . . . **Carl Tressler** in NYC as a "West Side Story" replacement .

Lester Horton Dance Group participated in a Valley City Jewish Com. Center program . . . Redondo **Arthur Murray Studio** has been bought by **Jerry & Joyce Ehrhart** . . . **Adele Lerner, Jeannie Brauner** and **Lalla Lezli** in an Oriental dance program at the Ruth St. Denis Theatre . . . A breath of spring hit the Southland in the form of the **Robert Joffrey Theatre Ballet,** and it was unfortunate that it was a closed affair (Westchester Community Concerts). Works by **Todd Bolender, Job Sanders** and Joffrey proved ideal dance entertainment in the hands of these 10 young artists. *John Dougherty*

SAN FRANCISCO AREA NEWS

Ruth Beckford left Oakland Feb. 5 for 6 weeks in Haiti, invited by directors of Haitian Nat'l Folk Fest. as guest choreographer, and for research to use with her own primitive dance co. in Oakland. Your correspondent's review last summer in the Oakland Tribune interested impresario Ed Perkins, who presented the Beckford Co. in SF and elsewhere and brought her to attention of Haitian authorities.

Contemporary Dancers of SF preparing a 3-act "Beauty and the Beast" for mid-March. Group were sponsors of the **Frankel-Ryder Dance Drama Co.** here in Feb. . . . **Ballet Celeste,** SF juvenile co., scheduled a 3-act "Coppelia," with **Penelope Lagius** and **Orne Grant** featured, Feb. 15 at the Veterans Aud. This was announced to start a drive for funds "to enable the young artists to go to the Brussels Fair."

Berkeley Theatre Ballet, directed by **Dorothy Pring,** performed "Les Sylphides" Jan. 23 & 25. **Alexandra Sawicka,** formerly of Anglo-Polish and other ballet co's, danced the pas de deux with **Jon Chung** and led the valse finale . . **Patricia Ramsey** announced opening of **Studio of Dance** on Cannery Row (see John Steinbeck) in Monterey . . . **Bay Area Ballet Co.** drew a sizable audience for its Feb. perf. **Guillermo Del Oro's** "The Cardinal's Bracelet" scored for clarity of pantomime and projection of emotion. A stylish pas de six by **Ruth Sandholm** of Boston Conservatory opened. (A 2nd work by Sandholm was announced for March.) **William Booth** contributed a set of short imaginative tableaux, entitled "Tapestries," varying from pathos to comedy. **Leona Norman's** "Balletomania," satirizing well known ballets, was repeated. *Clifford Gessler*

DALLAS NEWS

Buster Cooper choreographed the musical no's for the recent Texas Power & Light Co's show. The Cooper Dancers performed Feb. 8 at the Lakewood Country Club . . . The 2 Jan. perfs. by Ballet Dept. of **Texas Christian U.** included 3 original ballets: "Clown and the Rose" and "Ballet Suite" by Dir. **David Preston,** and "Ancestral Experiences" by **Dr. Juana de Laban** of Baylor U., Waco . . . The **Robert Joffrey Theatre Ballet** appeared Jan. 28 in Arlington . . . On Jan. 28 **Thomas Armour** of the **Miami Civic Ballet** gave a class for members of the **Dallas Civic Ballet** . . . **Gladys** and **Reginald Laubin,** interpreters of Amer. Indian dances, gave 2 perfs. recently at the Dallas Museum . . . **Jean Erdman** gave master lessons and concerts at both Sam Houston State Teachers College, Huntsville, and No. Texas State College. Denton. *Toni Beck*

REPORT FROM DENVER

This month's meeting of the **Colo. Council of Dance Teachers** had **Roberta Thornsberry** in a demonstration of tap teaching, **Mary Teresa Gushurst** on ballet, and **Gwen Bowen** on children's work, plus a ballroom forum in which leading dancers were asked to do a "turn" . . . **Nellie Weinberg Kavelin** is teaching Dalcroze Eurythmics at the **Lamont School** . . . **Ayliffe and Kendra Jones** did a suite of modern dances at the fashion show for cattlemen's wives during Nat'l Western Stock Show Week . . . Recent guest performers in the monthly studio recitals of the **Gersten School** have been **Normandie Karr** and Gwen Bowen . . . The **Ballet Theatre School Workshop Group** danced numbers

(continued on page 97)

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(*advertisement*)

(continued from page 95)

ranging from classics to Calypso at the March of Dimes fashion show . . . **Ballet Russe de Monte Carlo** appeared before packed houses here. **Alan Howard** and **Eugene Slavin** were impressive, but the programming was dull as a result of "weary warhorses" of ballet . . . The annual concert of the **U. of Colo. Orchesis,** in Boulder, was directed by **Charlotte Irey, Patty Eckert** and **Marilyn Cohen.** Miss Eckert's "Running the Gamut" was a gay take-off on family life, and "To Whom it May Concern," by Marilyn Cohen, was a tongue-in-cheek introduction to modern dance. On the serious side was the Cohen "Under My Wing," a moving work on the "silver cord" theme. Mrs. Irey's "Le Mari Jaloux et Cruel," based on the "Decameron," had a strange and compelling quality. The 3 directors are fine performers as well as choreographers. Others of exceptional talent were **Kathryn Steiner, William Mooney** and **Harold Hudson.**

Rhoda Gersten

LONDON DATELINES

The junior **Royal Ballet's** season brightened the London dance scene and helped to restore the co's reputation, which had been flagging. Promising **Susan Alexander,** a 20-year-old Scottish dancer, was acclaimed in her 1st Covent Garden Giselle . . . The senior Royal Ballet, back from the USA, opened their winter season Feb. 19 with **Fonteyn** and **Somes** in "Sylvia." **Robert Helpmann** is returning as guest artist as the Rake, Dr. Coppelius, Petrouchka, Hamlet, Kotschei, etc.

Jack Carter's "The Witch Boy" (seen in Manchester, but not so far in London) will have its Paris premiere when the **London Festival Ballet** appears this spring at the Paris Int'l Fest. **John Gilpin, Anita Landa** and **Anton Dolin** are starred.

Nadia Nerina, partnered by the Anglo-Norwegian dancer, **Veit Bethke,** has been appearing at the Palace Theatre in a variety show . . . After advance ballyhoo that Mike Todd might envy, **Francoise Sagan's** ballet-spectacle, "Le Rendez-vous Manque," opened here Feb. 18 (review next month). It had what might be called a "premiere manque" in a curtailed TV version, which brought no great shouts of joy . . . Other recent TV shows have included in the 1st perf. in England of the Paris co. organized by **Milorad Miskovitch** and **Irene Lidova,** and a new work, "Journey Into Melody," choreo. by Jack Carter, and featuring John Gilpin and **Diane Westerman.**

Western Theatre Ballet, the tiny but ambitious provincial group organized by **Elizabeth West** and **Peter Darrell,** is continuing its struggle for existence and has found some local suport from firms in the Bristol area. Future plans include a new ballet by Anglo-Swiss choreographer **Wolfgang Brunner.**

Alicia Markova is back in London to be guest ballerina for the Italian Opera season at the Drury Lane. She will dance in "William Tell" and "The Pearl Fishers."

Clive Barnes

NEWS FROM FRANCE

To commemorate the 20th Anniversary of the death of Maurice Ravel, the Paris Opera organized a Jan. 24 gala. It was headed by **Harald Lander's** version of "La Valse." Actually, this was a Paris production of a work previously done in Copenhagen. It did not reflect the style of the music. In place of the dreamlike atmosphere, there was a pompous and heavy Viennese style. Largely responsible was the designer, Jean-Denis Maillart, but the choreography, too, was full of mannered pantomimic detail. It was not "La Valse" but "a waltz." **Alexandre Kalioujny** seemed to have escaped from the "Beau Danube." **Claire Motte** disarms all criticism with her radiance.

Jan.'s most important event was the first appearance of **Peter Van Dijk** as Albrecht in "Giselle." Partnering **Liane Dadye,** recently returned from Moscow, Van Dijk gave the role a calm nobility and the sensitivity and exceptional control that it requires.

The failure of **Francoise Sagan's** ballet, "Broken Date," confirms the defeat of amateurism, even if the amateur is well known. Despite the publicity woven around the names of the ballet's well-known collaborators, the decors of Bernard Buffet could not save the banal theme, which received little support from the not-more-than-mediocre music of Michel Magne and the timid staging of film director Vadim (See pages 34-37.)

Before being interrupted by a professional accident, **Vladimir Skouratoff** brought to the role of the hero his sympathetic and simple presence. He had to be replaced at a moment's notice by **Jean Guelis. Toni Lander's** classic style could not be adjusted to the wordly role of the Beloved. Perching on high heels, **Noelle Adam** was a more convincing Vamp.

Beginning Feb. 14, **Roland Petit** and **Zizi Jeanmaire** are scheduled to perform together in Petit's "La Sirene" & "Carmen."

The Cocteau-Lifar "Indifferent Beauty" is having a brilliant tour of the provinces with **Claude Bessy** and **Max Bozzoni** in the leads. *Marie-Francoise Christout*

THE SEASON IN GERMANY

Lots of dance activity in the opera houses and state theatres. In Hanover, **Yvonne Georgi** staged a new "Bacchus and Ariadne" and refurbished her "Human Variations." **Richard Adams,** from

Vienna, staged "Spectre de la Rose" and "Les Sylphides" here . . . At Wuppertal, the **Erich Walter-Heinrich Wendel** team have put a triple bill of "Chant du Rossignol," "Firebird" and "Nocturne" . . . At Bonn, **Marcel Luipart** is responsible for "Five Cooks," "Orpheus," "Don Juan" and the Dolin "Pas de Quatre." A young American, **Ellen Baker,** is among his dancers . . . An important event was the debut of **Nicholas Beriosoff** at Stuttgart, where he staged the Petipa "Sleeping Beauty." It got mixed reviews; Germans are not keen on revivals of "original choreography" (hence the enthusiastic reception here for the article, "Balletic Warhorses, Retire" in DANCE Magazine). Dancers **Xenia Palley** and **Dulce Anaya** were well received.

Walter Gore's German debut got so-so reviews. "Grande Soiree," "Eaters of Darkness" and "Flirtation with Marionettes" were on his Frankfort program . . . Most of the acclaim went to **Paula Hinton** and the impressive **Ivan Sertic** . . . On Jan. 27 at Dusseldorf the 1st European perf. of Stravinsky's "Agon" was given. **Otto Kruger's** choreography was pedantic, vague and without tension . . . At the E. Berlin Staatsoper, "New Odyssey" was premiered. Odysseus is a prisoner of war searching—through a fishing village, a night club, a fair, etc.—for his lost wife. After resisting many temptations, he finds her working as a knife-thrower's asst., and, hand in hand, they walk toward the rising sun. The work was enthusiastically received in the E. Germany press as a model of modern ballet, but it reveals pitilessly the awful bourgeois sentimentality of the so-called socialist realism. Peace doves, ruins and Adenauer caricatures were seen in the decor. **Lilo Gruber's** choreography combined many dance styles, but she is most successful in her acrobatic, sexy pas de deux (daring in those puritanical surroundings).

Horst Koegler

REPORT FROM MEXICO

The season of **Les Ballets Janine Charrat** was an artistic disappointment. Perhaps it was the terrible altitude of Mexico City, or the aftermath of a long tour, or the changes in personnel. The lovely and talented Charrat confirmed everything we had heard about her: that she has a strong technique and a completely personal movement style. As dancer, she is still in search of her medium. **Juan Giuliano,** unknown here, took the public by storm. His ballon, clean beats and multiple pirouettes were notable. With sound direction he should move into the ranks of the true premier danseur. The rest of the co. are considerably below the standards of these two. *John Fealy*

NEWS FROM DENMARK

The **Royal Danish Ballet** scored a hit with the younger generation when they performed "Coppelia" on Jan. 14 for Dansk Skolescene, a state-subsidized institution which provides theatrical perfs. for school children. **Ruth and Verner Andersen** were Swanilda and Franz . . . A universal cry of disappointment was heard when **Jerome Robbins'** staging of "Le Sacre du Printemps" had to be called off because the orchestra pit was not large enough to hold the 95 musicians needed for the Stravinsky score. Ballet master **Frank Schaufuss** has indicated that the remodeling may be done in time for next season.

After his many successes with the **London Festival Ballet** in the past 3 years, **Flemming Flindt** is back with the Royal Danish Ballet as soloist. His 1st appearance, in "Symphony in C" and in the "Don Quixote" pas de deux with **Elisabeth Ostergaard,** delighted an expectant audience. "Le Spectre de la Rose" is being revived especially for him.

At Christiansborg Castle 500 guests of the King and Queen were entertained by members of the Royal Danish Ballet in a program of "Pas de Quatre," a Fandango from "The Marriage of Figaro" (danced by 2 children from the Royal Danish Ballet School), and "La Ventana," which recently reached its 250 perf. at the Royal Theatre . . . On Jan. 26, **Inge Sand** was married in Copenhagen to Poul Svarre.

Sven Sorgenfrey

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Sven Sorgenfrey

THE SEASON IN VIENNA

The **Vienna Opera Ballet's** 3-week all-ballet season was a successful innovation. An interesting feature was the 3 guest appearances of **Nelly Kurgapkina** and **Igor Ususnikow** from Leningrad. Their antiquated costumes, hair-styles and make-up accentuated differences between Western and Russian ballet . . . The season brought 3 premieres: **Erika Hanka's** "Miraculous Mandarin" and "Medusa," and **Gordon Hamilton's** version of "Swan Lake" Act II. **Willy Dirtl,** as the Mandarin, was the only one to capture the symbolism in that work. 19-year-old **Dietlinde Klemisch** had fine technical command, but lacks the maturity for delineating a character which grows from wicked to loving. The title role in "Medusa" was tailored to measure for **Christl Zimmerl,** with her strong technique, long legs and exotic appearance. Highlight of the ballet was her duet with **Richard Adama** as the blind sailor who loves her until he feels her snake-hair—then throws himself into the sea. The work was well received. "Swan Lake" proved that dancers and public (if not the critics) are developing a feeling for style and line in ballet. For this, credit should go to Hamilton. As Odette, **Edeltraut Brexner** was beautiful and queenly.

Only the **NYC Ballet** has equalled the success of the **Grand Ballet du Marquis de Cuevas,** which made its 1st appearance at the Vienna Opera. It was the dancers, rather than the ballets, however, which triumphed; in the week-long engagement. Austrian ballet-goers respond to dashing temperament and spontaneity. **Rosella Hightower** took the audiences by storm.

Linda Zamponi

NEWS FROM ITALY AND SPAIN

MILAN: Still unable to obtain a booking at La Scala, the **Marquis de Cuevas** presented his Grand Ballet in the small Teatro Nuovo. The public gave the co. a good reception, but the press, as usual, devoted more space to the Marquis' eccentricities and his wife's dollars than to the perfs . . . At La Scala, **Ugo dell'Ara** and **Luciana Novaro** are rechoreographing the "Adriana Lecouvreur" dances done 3 years ago by **Balanchine.**

MADRID: In early Dec. **Juan Sanchez (El Estampio)** died at the age of 75 in his Madrid school. A one time great Flamenco dancer, he numbered **Antonio, Roberto Ximenez, Manolo Vargas, Roberto Iglesias** and **Jose Udaeta** among his pupils . . . **Paco Ruiz,** Antonio's nephew, married **Teresa Maizal.** Both are in the Antonio co. . . . US dancer **Antonia Flores** here studying with **La Quica** and preparing a repertory with her partner, **Pedro Tirado** . . . Ximenez, Vargas & Co. have left for Canada to begin an American tour . . . **Ludmilla Tcherina** to appear in a ballet movie to be produced here in March. Antonio will choreograph and appear with his co. in the film.

BARCELONA: Roberto Iglesias rehearsing his co. for his US tour . . . At the Liceo opera house special presentations of de Falla operas were directed by Jose Iturbi and choreographed by **Juan Magrina.** Roberto Iglesias, **Antonio Espanol** and **Maria Borull** were featured dancers in "El Amor Brujo" . . . **Flora Albaicin** forming her own co.

Luigi Gario

NEWS FROM LATIN AMERICA

ARGENTINA: Jan. in Buenos Aires was open-air ballet month, with the **Colon Co.** and the **La Plata Co.** performing classical works and appearances by 3 modern co's, headed by **Renate Schottelius, Paulina Ossona** and **Luisa Grinberg** . . . **Carmen Panader** of the La Plata co. goes to join the **Stuttgart Ballet,** which already has Cuba's **Dulce Wohner** and Chile's **Estaban Cerda.**

CHILE: **Rolf de Mare,** who spent 3 days in Chile gathering folk dance material, informed me he plans to hold the 3rd Int'l Choreographic Competition of the **Archives Internationales de la Danse** at Covent Garden in 1960 . . . **Ernst Uthoff,** Dir. of the **Nat'l Ballet,** left for Germany where, at the invitation of the gov't, he will spend 2 months studying the ballet and theatre situation there.

Hans Ehrmann-Ewart

PERU: **Les Ballets Janine Charrat** danced Jan. 10-15 in Lima. In one of the perfs. "Les Sylphides" was danced with the cooperation of the **Peruvian (A.A.A.) Ballet,** and **Haydee Caycho** did very well in a solo part . . . **Alonso Castro,** one of Peru's best dancers, will go to the US in Mar. on a Curtis Inst. scholarship.

Julio Estremadoyro

GREAT MOMENTS IN DANCE

ONE OF THE GREATEST MOMENTS IN AMERICAN DANCE HISTORY WAS RUTH ST. DENIS'S FIRST CONCERT, IN NEW YORK.

. It is 3:30 p.m., March 22, 1906. An invited society audience has gathered in New York's Hudson Theatre for the first concert of "Oriental dance," by a young and unknown girl from Perth Amboy, New Jersey. Everyone wonders: Is she just another daring midway "Fatima" — or has her dancing true artistic value?

House lights out, curtain up. Onto a stage hung with Cashmere shawls comes Ruth St. Denis — lithe and beautiful in a smoke-gray sari — to dance "The Incense," "The Cobras," and "Radha." With the liquid undulations of her arms, the soft, delicate movements of her body, she images the rising wisps of incense . . . brings to life the coiling, deadly serpents . . . portrays the goddess taking human form to dance a message of truth — every gesture rich with spiritual meaning. As Ruth St. Denis finishes, those watching her, now aware that hers is a pure and pious new art, are reverentially still before applauding.

That afternoon Ruth St. Denis shattered turn-of-the-century America's belief that dance was little more than clumsy ballet imitations, toe stunts, or carnival skirt-whirling. Ruth St. Denis brought dance a religious dimension and significance; through her it achieved a new dignity, a depth for all time.

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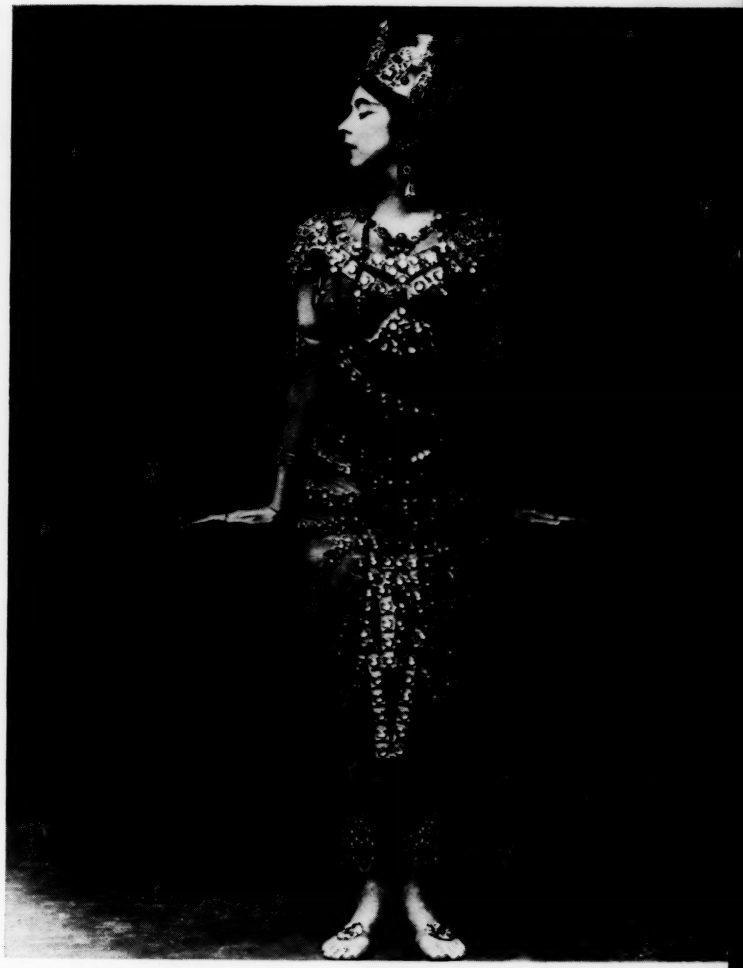

Ruth St. Denis in 1906 in her "Radha," the work which exerted a great influence on Twentieth-Century American dance.

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